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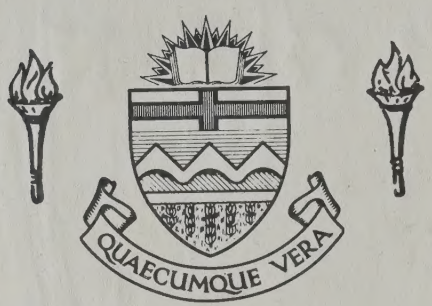

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GEORGE COOPER'S

CELEBRATED

TUTOR

FOR THE

ORGAN

NEWLY EDITED AND REVISED BY

DR. J. F. BRIDGE

ORGANIST OF WESTMINSTER ABBEY, AND GRESHAM PROFESSOR OF MUSIC

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CONTENTS.

		PAGE
Introduction,		1
Use of the Stops,		4
Principles of Fingering in Organ Playing, with Examples and Exercises on Single Notes,		4
Exercises in Two and Three Parts,		6
Exercises in Octaves,		11
Exercises in Chords,		12
Pedal Exercises,		13
Examples of Pedal Passages from Great Masters,		17
Hymn Tunes for Manuals only,		19
Organ Pieces for Manuals only,		22
Exercise for Left Hand Pedals,		27
Exercise for Independent Pedal and Solo Playing,		29
Introduction and Fughetta,	*Rinck*,	34
Thou art the King of Glory,	*Handel*,	36
Andante in G,	*Hesse*,	37
Five-Part Prelude and Variations,	*Sechter*,	38
Prelude and Fugue in D minor,	*Bach*,	44
Prelude in F,	*Rinck*,	48
Andante in A,	*Hesse*,	50
Prelude in A,	*Richter*,	52
Adagio,	*Mendelssohn*,	55
Andante in E,	*Hesse*,	56
Andante in A,	*Pachaly*	58
The Great Jehovah,	*Handel*	60
Giant Fugue,	*Bach*	62
Exercise with Double Pedal Parts,	*Bach*	68

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INTRODUCTION.

Before proceeding to the study of actual Organ-playing, we will give the student some idea of the mode of arrangement and combination of the various stops usually found in a modern Organ. Subjoined is a List of Manual and Pedal stops, varying in pitch, quality of tone, and power.

In an instrument of three Manuals and Pedals, the Great Organ would contain those of the greatest power. The Swell Organ would be provided with stops corresponding in some degree to those in the Great Organ, but would also contain some more delicately voiced, both in the Reed and Flue divisions. In the Choir Organ would be found stops of smaller scale, one or two of these being specially voiced for Solo use.

With regard to the Pedal Stops, it will be seen that they possess names, in many cases similar to those on the Manuals, but the student is advised carefully to remember that the Pedal Stops are relatively "one octave lower" than those on the Manuals. For example— while the Open Diapason is of 8 ft. pitch on the Manuals, on the Pedals it is of 16 ft. pitch. Similarly, the Pedal Principal is of 8 ft. pitch, as against 4 ft. on the Manuals, and so on.

J. FREDERICK BRIDGE.

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MANUAL STOPS.

	Name of Stop.	Pitch.	Relative power of tone.	Material of which the pipes are made.	In which Manuals usually found.
FLUE — WORK.	Dulciana, or Salcional.	8 ft. or 16 ft.	*pp*	Metal.	Sw. Gt. Ch.
	Vox Angelica, or Voix Celeste.	8 ft. (2 ranks of Dulciana pipes.)	*pp*	Metal.	Sw. or Ch.
	Viol di Gamba.	8 ft.	*p*	Metal.	Gt. Ch.
	Stopped Diapason, or Lieblich Gedacht.	8 ft. tone, or 16 ft. tone.	*p*	Wood, or Metal.	Sw. Gt. Ch.
	Clarinet Flute.	8 ft.	*p*	Wood.	Gt. Ch.
	Claribel or Clarabella.	8 ft.	*p*	Wood.	Gt. Ch.
	Hohl Flute.	8 ft.	*p*	Wood or Metal.	Sw. Gt. Ch.
	Keraulophon.	8 ft.	*pp*	Metal.	Sw. Ch.
	Open Diapason.	32 ft. 16 ft. 8 ft.	*p*, *mf* or *f*	Wood, or Metal.	Sw. Gt. Ch.
	German Gamba.	8 ft.	*f*	Metal.	Gt.
	Quint.	$5\frac{1}{3}$ ft.	*f*	Metal.	Gt.
	Flute Harmonique.	8 ft tone. 4 ft tone.	*mf*	Metal.	Sw. Gt. Ch.
	Wald Flute.	4 ft.	*p*	Wood.	Gt. Ch.
	Principal or Octave.	4 ft.	*f*	Metal.	Sw. Gt. Ch.
	Twelfth or Oct. Quint.	$2\frac{2}{3}$ ft.	*f*	Metal.	Gt.
	Fifteenth or Super Octave.	2 ft.	*f*	Metal.	Sw. Gt.
	Piccolo.	2 ft.	*p*	Wood.	Sw. Gt. Ch.
	Sesquialtera.		*f*	Metal.	Sw. Gt.
	Mixture.		*f*	Metal.	Sw. Gt.
REED — WORK.	Contra Fagotto.	16 ft.	*mf*	Wood, or Metal.	Sw.
	Oboe.	8 ft.	*p*	Metal.	Sw.
	Vox Humana.	8 ft.	*pp*	Metal.	Sw.
	Clarinet.	8 ft.	*mf*	Metal.	Gt. Ch.
	Cornopean or Horn.	8 ft.	*f*	Metal.	Sw.
	Trumpet or Posaune.	8 or 16 ft.	*ff*	Metal.	Sw. Gt.
	Clarion.	4 ft.	*ff*	Metal.	Sw. Gt.

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Compass.

Tenor C, or CC.

Tenor C.

CC.

CC.

CC.

CC.

CC.

CC.

Tenor C.

CC.

CC.

CC.

CC.

CC.

CC.

CC.

CC.

CC.

CC.

Tenor C, or CC.

CC.

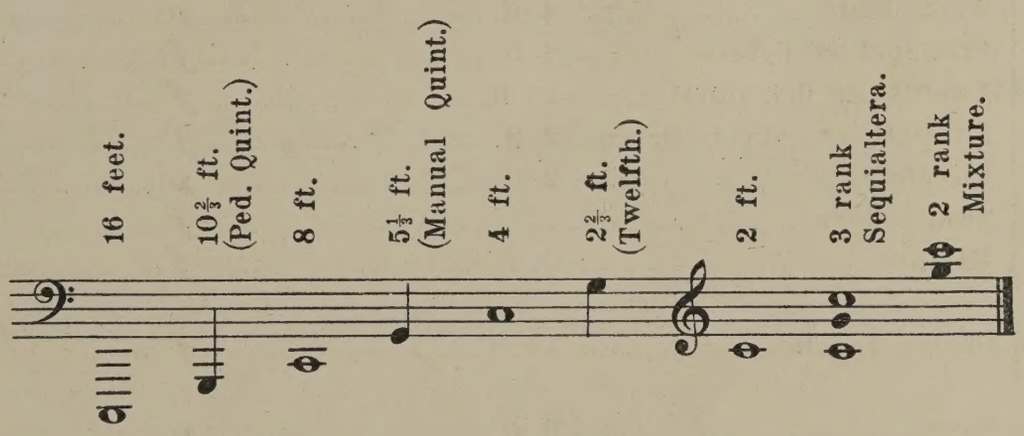
CC.

CC.

CC.

PEDAL STOPS.

	Name of Stop.	*Pitch.*	*Relative power of Tone.*	*Material of which the pipes are made*
REED-WORK. FLUE-WORK.	Open Diapason.	32 ft.	*mf*	Wood.
	Open Diapason.	16 ft.	*f*	Wood or Metal.
	Great Quint.	$10\frac{2}{3}$ ft.	*mf*	Wood.
	Bourdon.	16 ft. tone.	*p*	Wood.
	Violone.	16 ft.	*p*	Metal.
	Principal or Cello.	8 ft.	*mf*	Metal.
	Bass Flute.	8 ft.	*p*	Wood.
	Trombone.	16 ft.	*ff*	Wood or Metal.
	Clarion or Trumpet.	8 ft.	*ff*	Metal.



The above illustrates the pitch produced by the various lengths of pipes.

EXERCISES ON FINGERING.

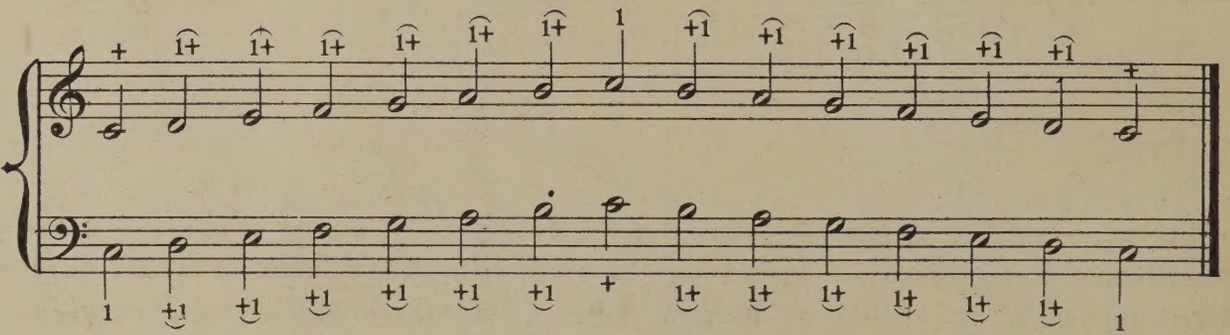
The first point to which the attention must be directed is the sustaining of the sounds. This is accomplished by gliding or changing the fingers; whereby the notes are so perfectly connected that they appear to flow one into the other, and which forms the peculiarity and great charm of true Organ playing.

The following Exercises are expressly designed for this purpose, and the great experience the Author has had in teaching the Organ, enables him to say with perfect confidence, that, due attention being paid to them, the principal difficulties of playing this noble Instrument will soon be overcome.

They must be commenced in a very slow time, great care being taken that all the notes are perfectly connected; and according to the progress of the Pupil, gradually increased in quickness, until they can be played with rapidity and distinctness.

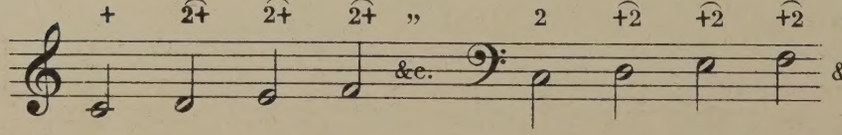
ON THE DIATONIC SCALE.

EXERCISE 1.



The above Scale must also be well practised with all the following modes of fingering:

3	43	43	43	&c.	4	34	34	34	&c.
2	42	42	42	„	4	24	24	24	„
2	32	32	32	„	3	23	23	23	„
1	41	41	41	„	4	14	14	14	„
1	31	31	31	„	3	13	13	13	„
1	21	21	21	„	2	12	12	12	„
+	4+	4+	4+	„	4	+4	+4	+4	„
+	3+	3+	3+	„	3	+3	+3	+3	„
+	2+	2+	2+	„	2	+2	+2	+2	„

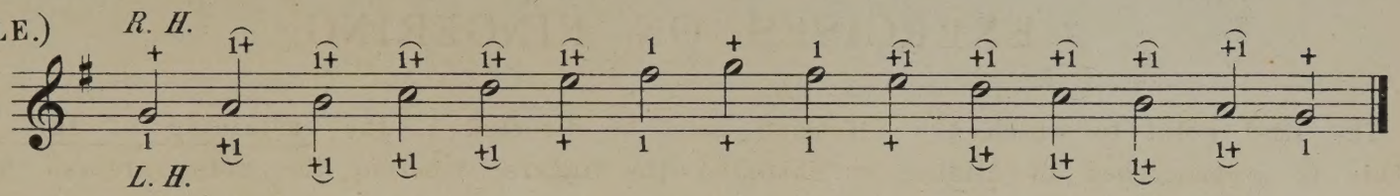


RIGHT HAND. *LEFT HAND.*

In the Scales of G, D, F, and B♭, there is seldom any necessity for putting the thumb on the black keys.

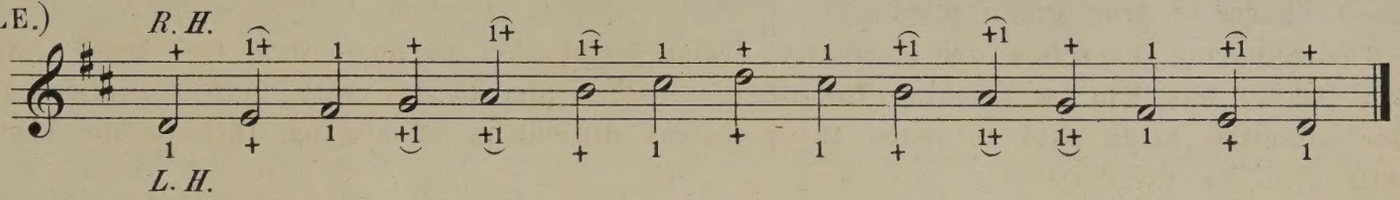
(G SCALE.)

EX. 2.



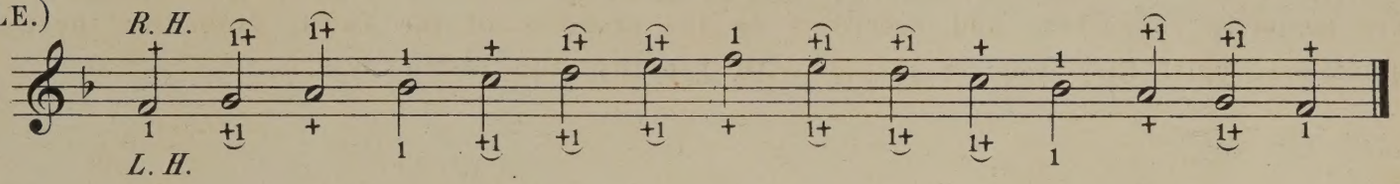
(D SCALE.)

EX. 3.



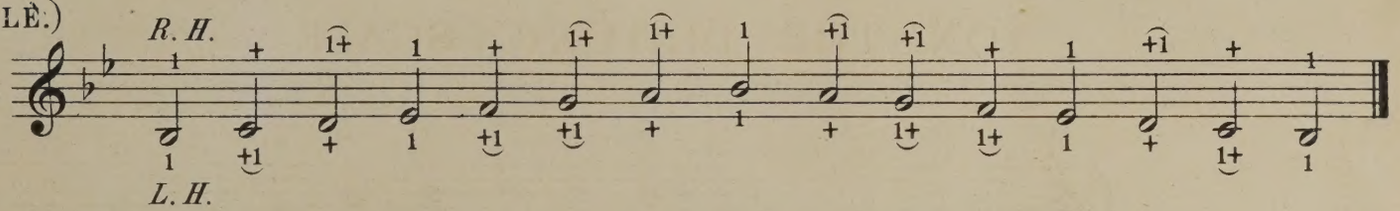
(F SCALE.)

EX. 4.



(B♭ SCALE.)

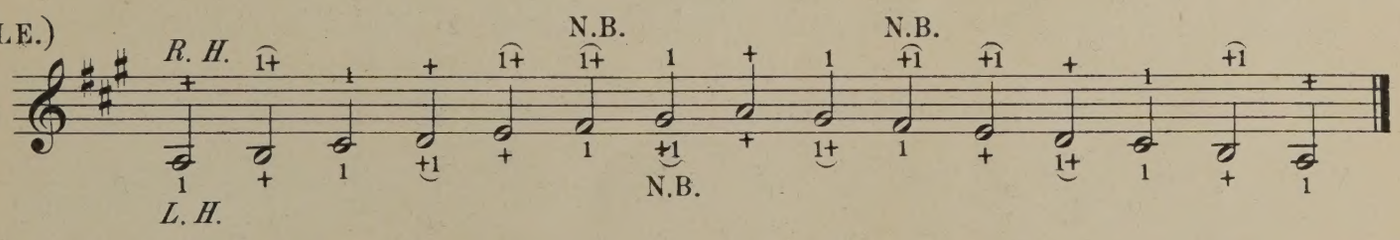
EX. 5.



In the Scales of A and E (also A♭, E♭, &c.) and wherever two black notes occur consecutively, the thumb is to change as usual on the first (when ascending) but not on the second; and in like manner in the Scale of B, and those where three black keys are used, the thumb is to be changed on the first and second and not on the third, as shewn in the following examples. This rule refers to the right hand; in the left, the change is on the second, (or second and third.)

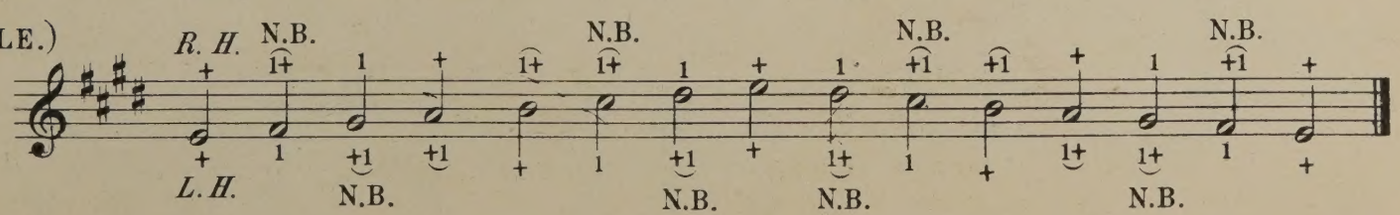
(A SCALE.)

EX. 6.



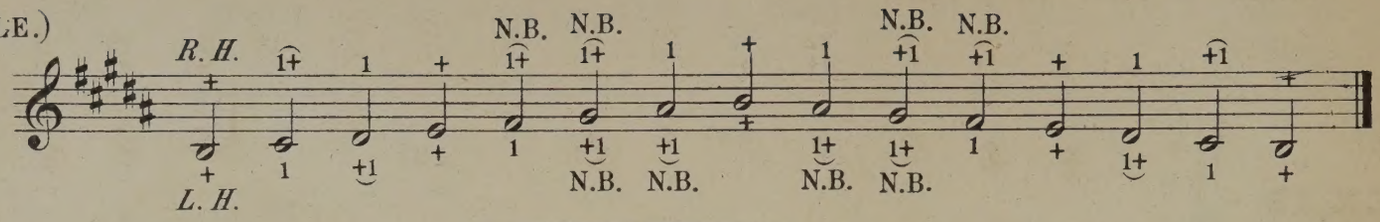
(E SCALE.)

EX. 7.

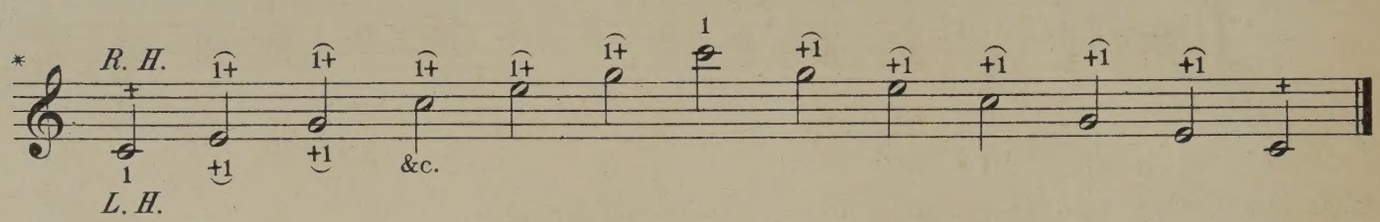


(B SCALE.)

EX. 8.

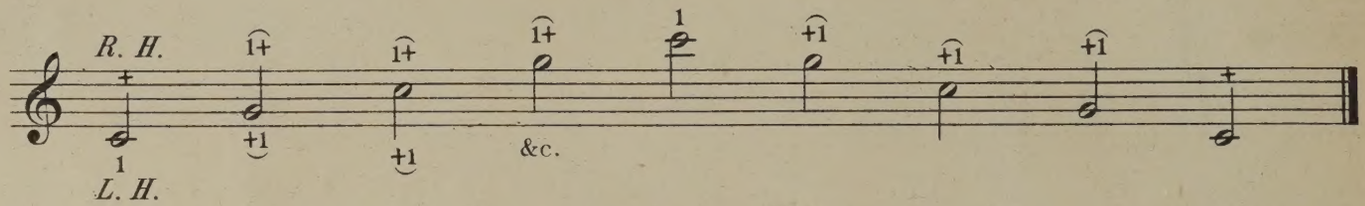


EX. 9.



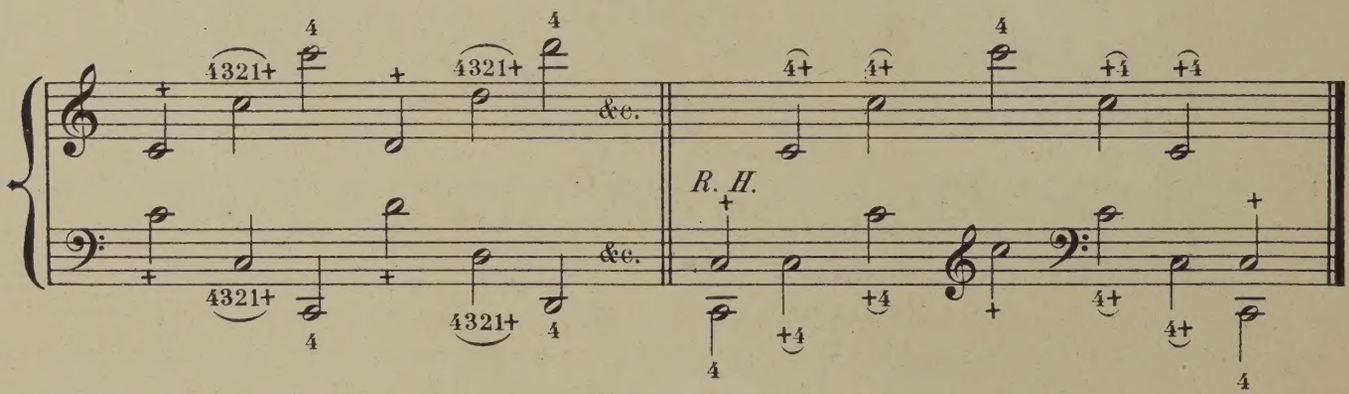
* This and the following Exercises on the intervals of the 3rd & 4th, and on the 4th & 5th must be well practised by both hands with all the different ways of fingering as shewn in Example 1, page 4.

EX. 10.



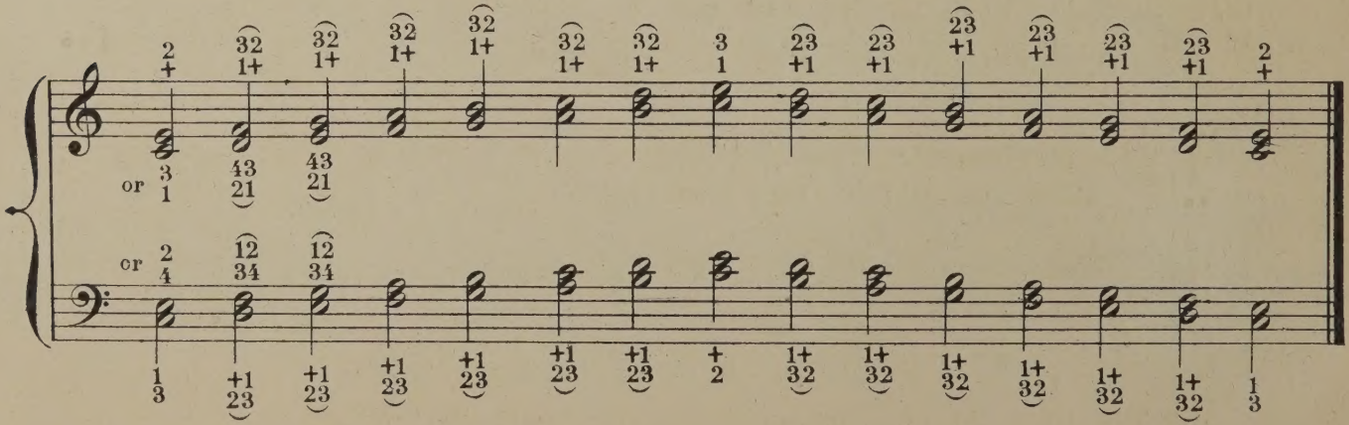
ON THE INTERVAL OF THE OCTAVE.

EX. 11.



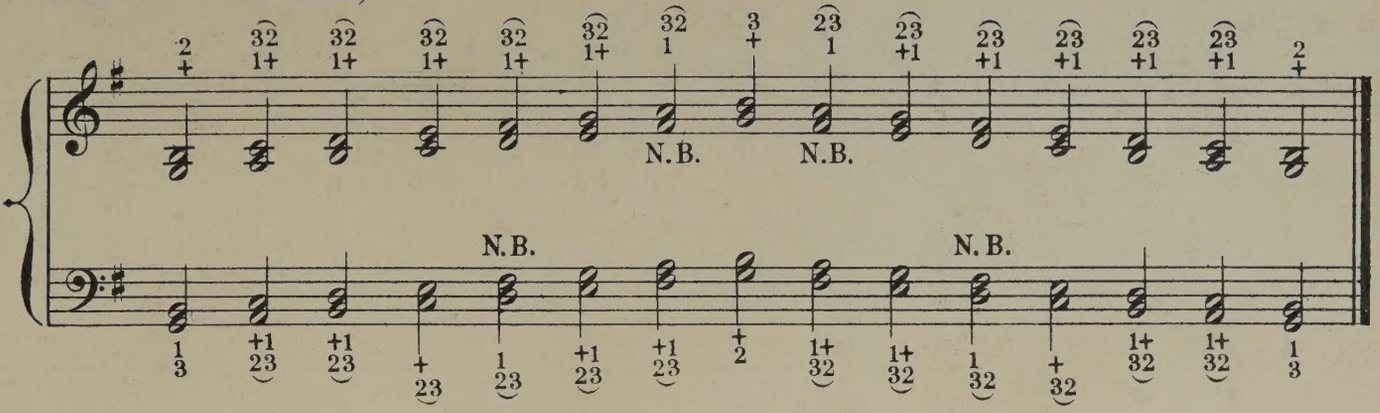
EXERCISES IN TWO AND THREE PARTS.

EX. 12.



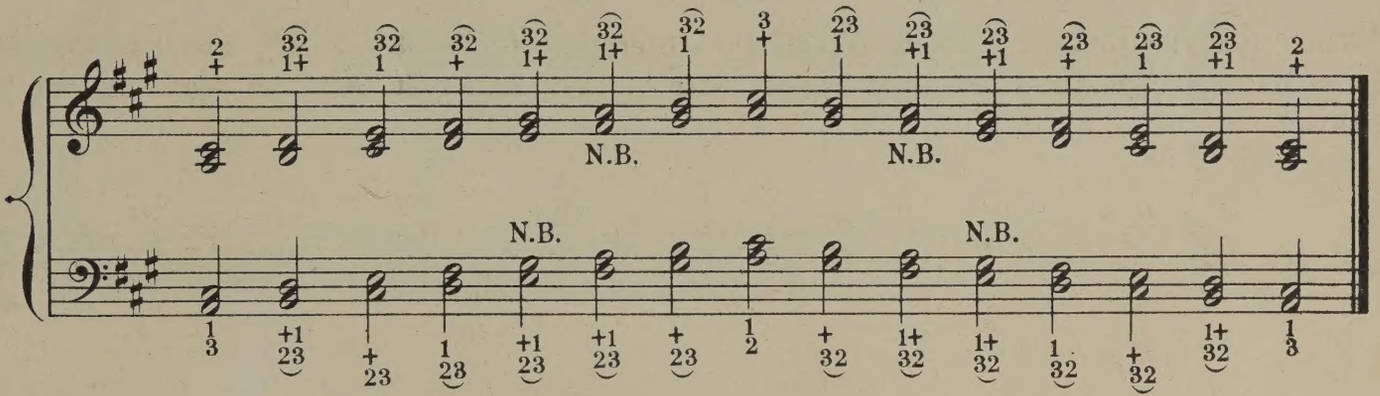
(G SCALE. With one black note.)

EX. 13.



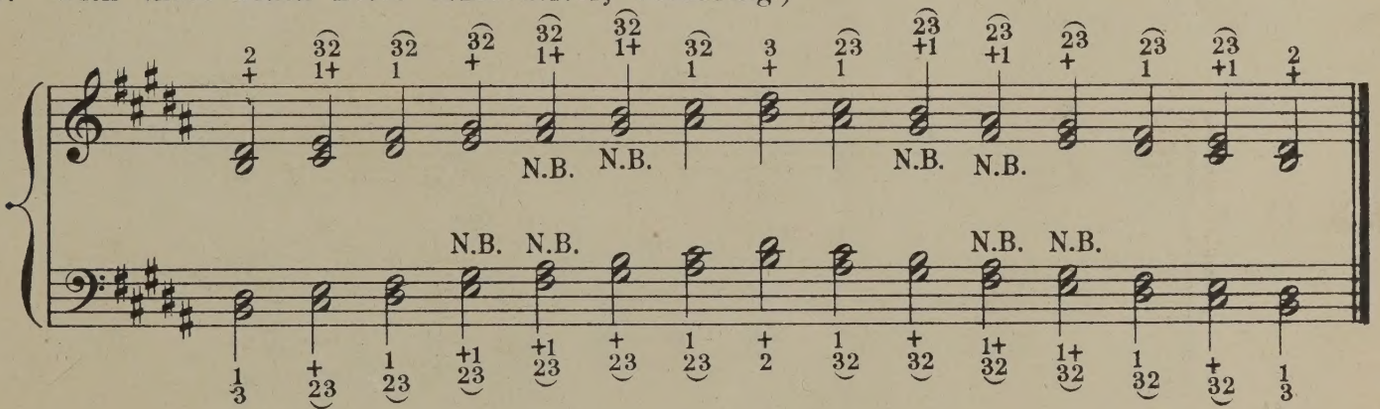
(A SCALE. With two black notes consecutively occurring.)

EX. 14.



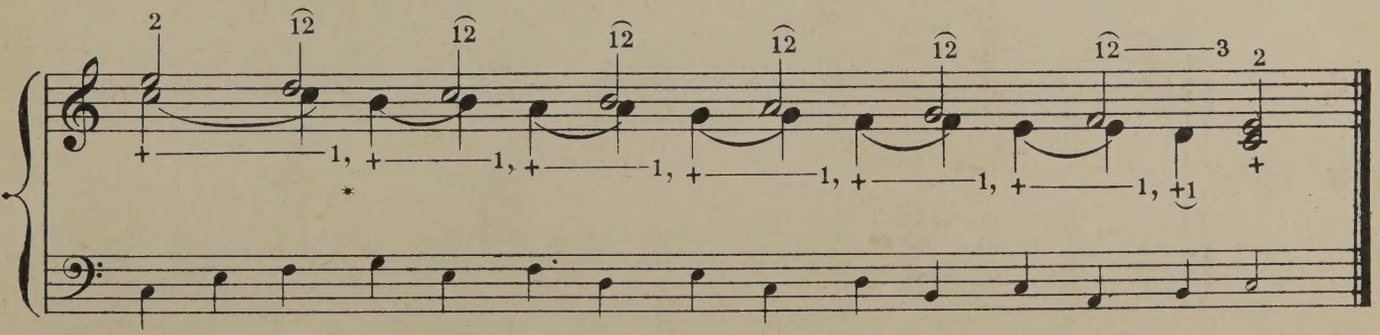
(B SCALE. With three black notes consecutively occurring.)

EX. 15.



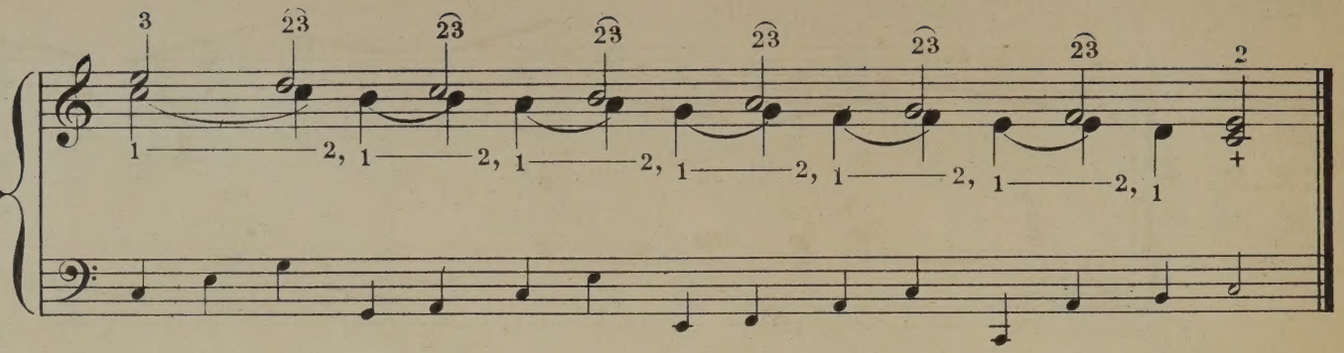
The small notes have been added to the following Exercises in order to render them more agreeable, but the Pupil is recommended not to play them until thoroughly conversant with the changes in the Right or Left hand, as the case may be.

EX. 16.



* The fingering of each note terminates with the comma.

EX. 17.



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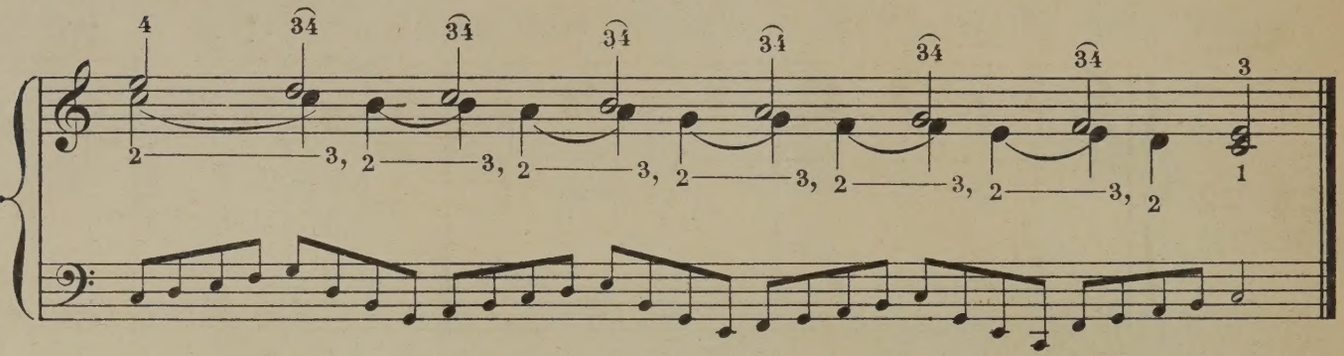
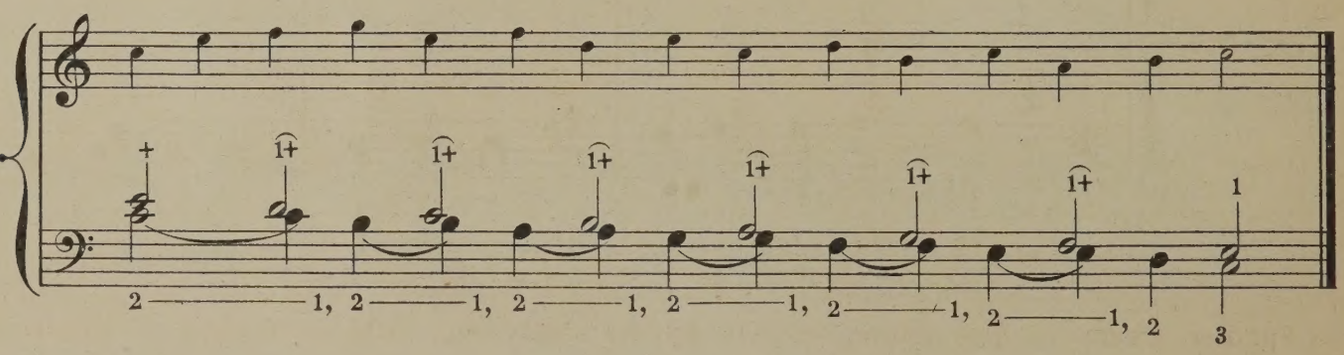


The horizontal line placed after a figure, indicates, as nearly as possible, the exact time that the note should be sustained.

EX. 19.



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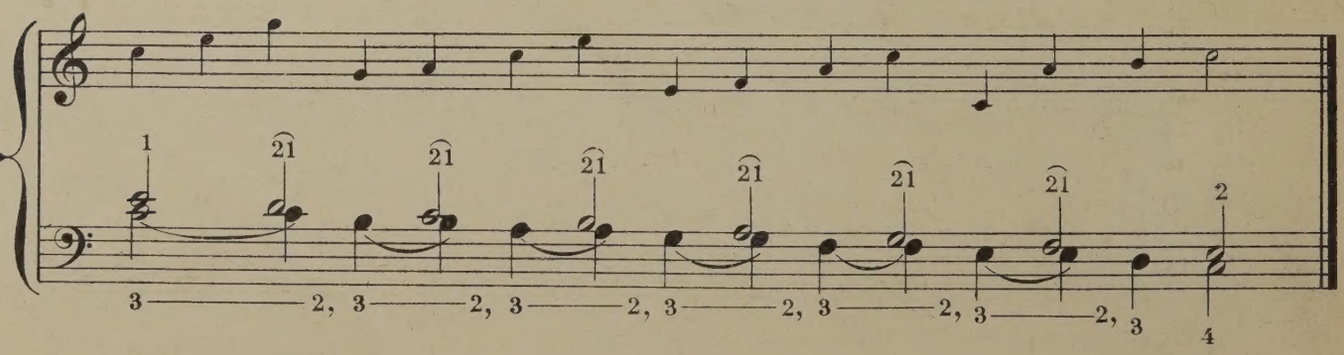

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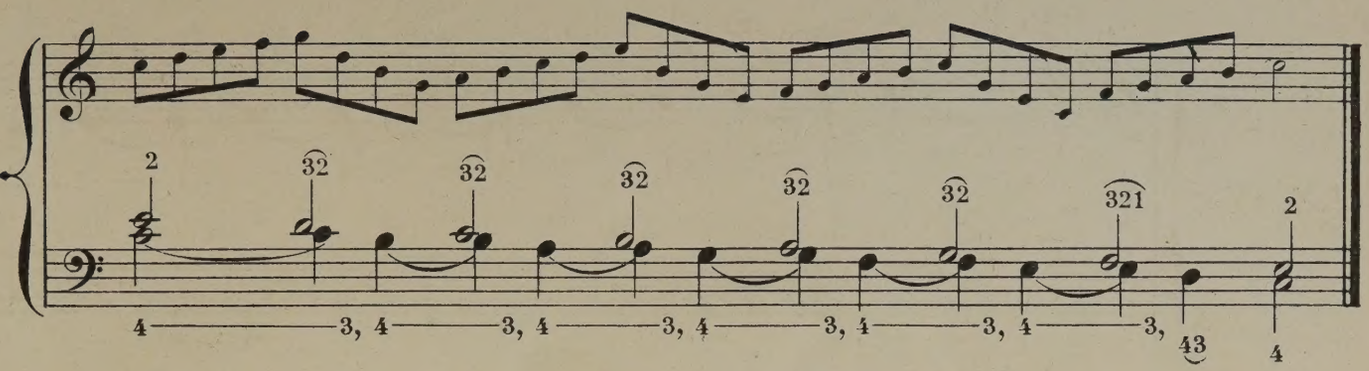

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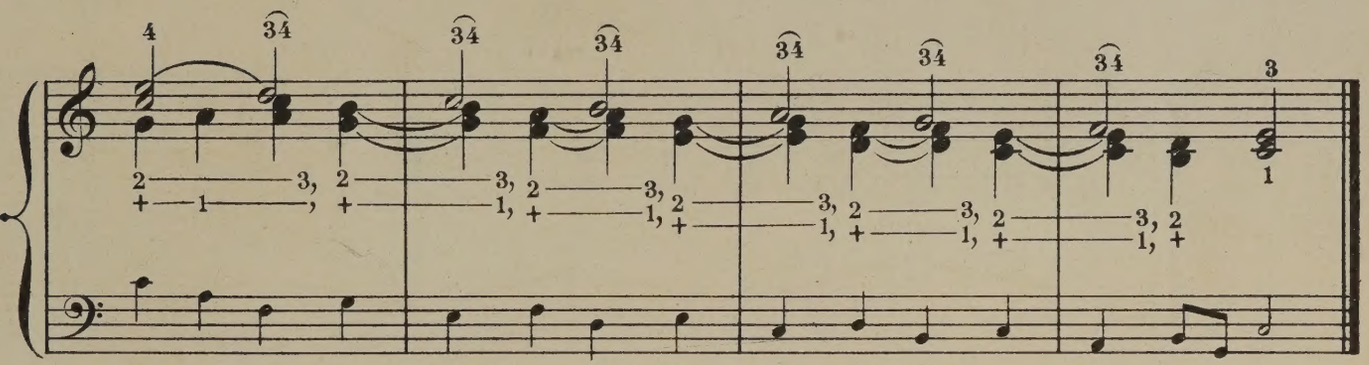

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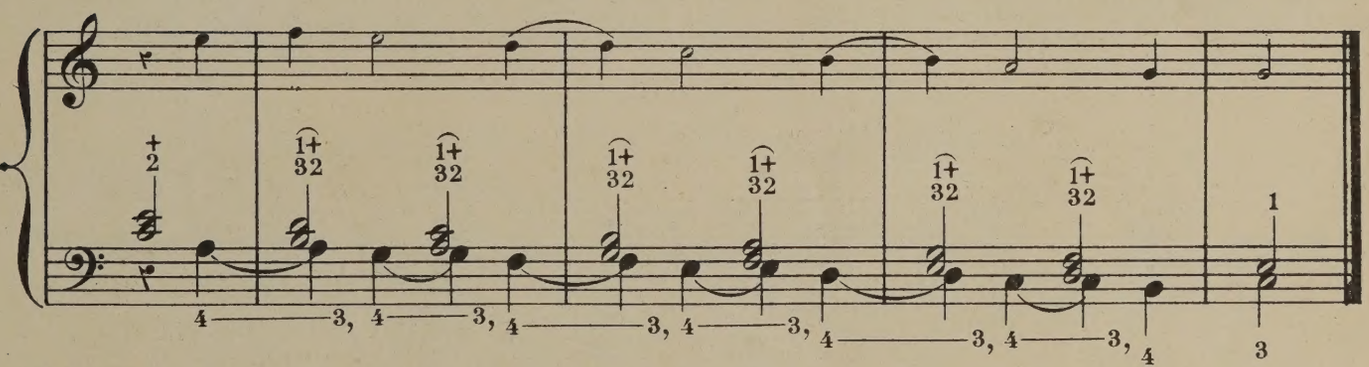
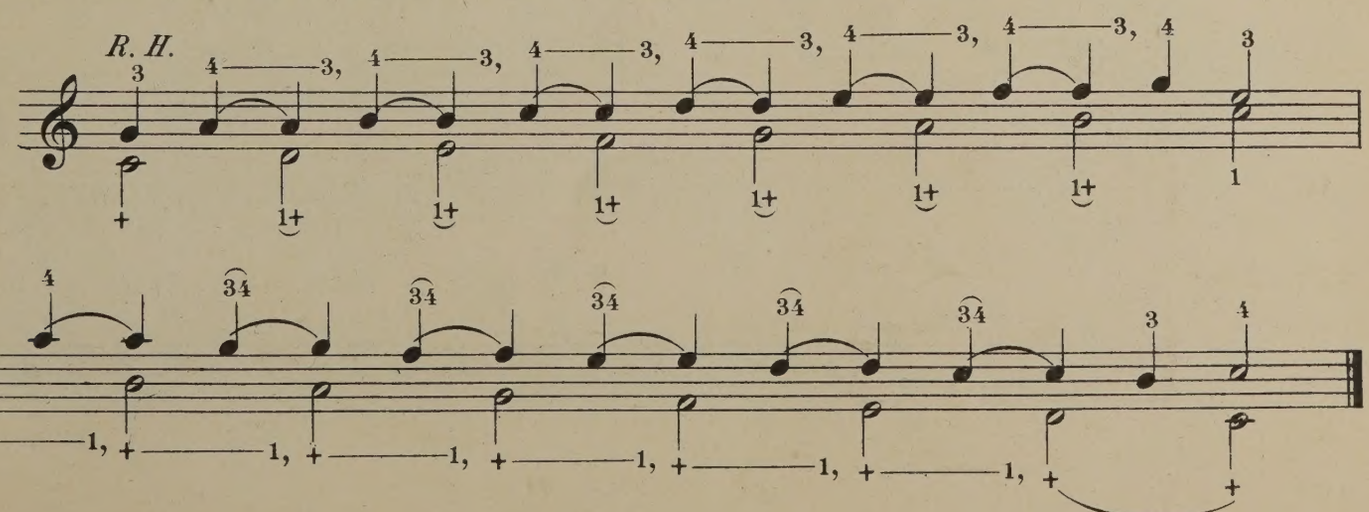


Further Exercises here follow for both hands, singly, on combined changes of fingering.

EX. 24.



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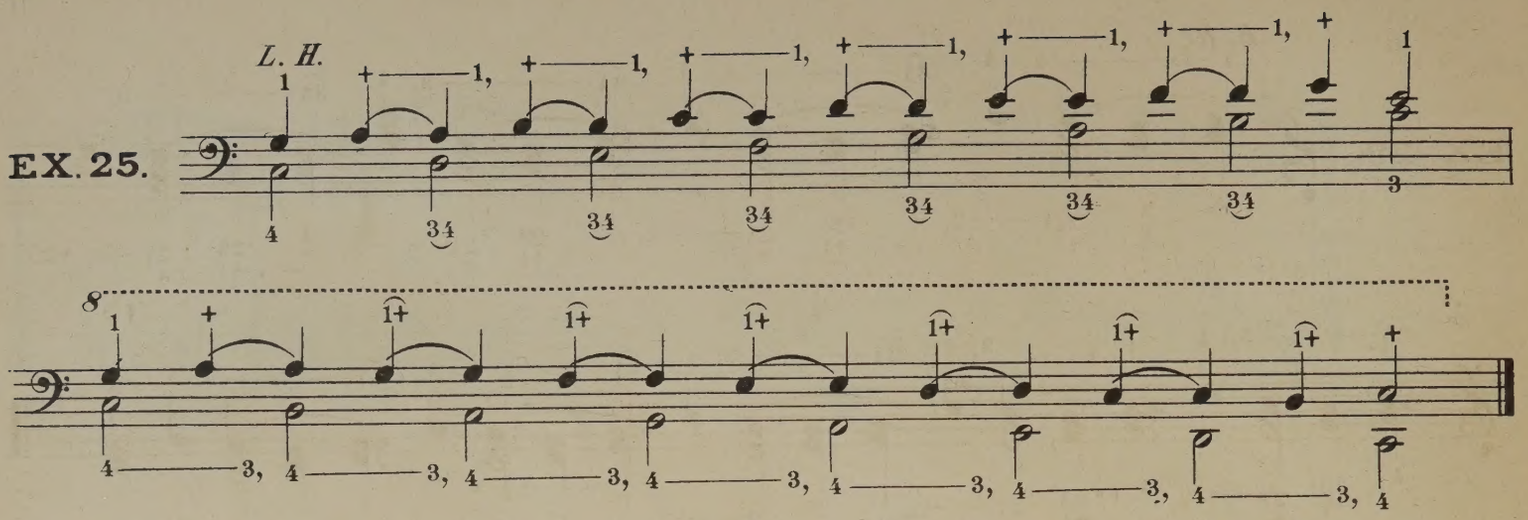

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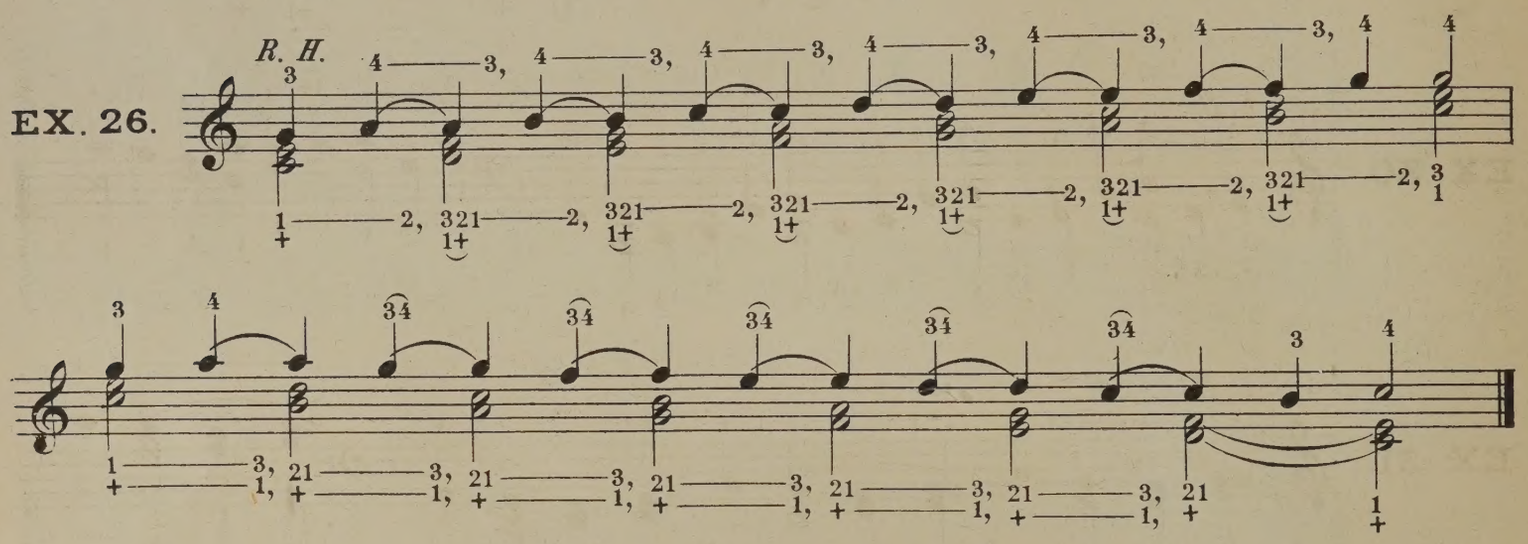

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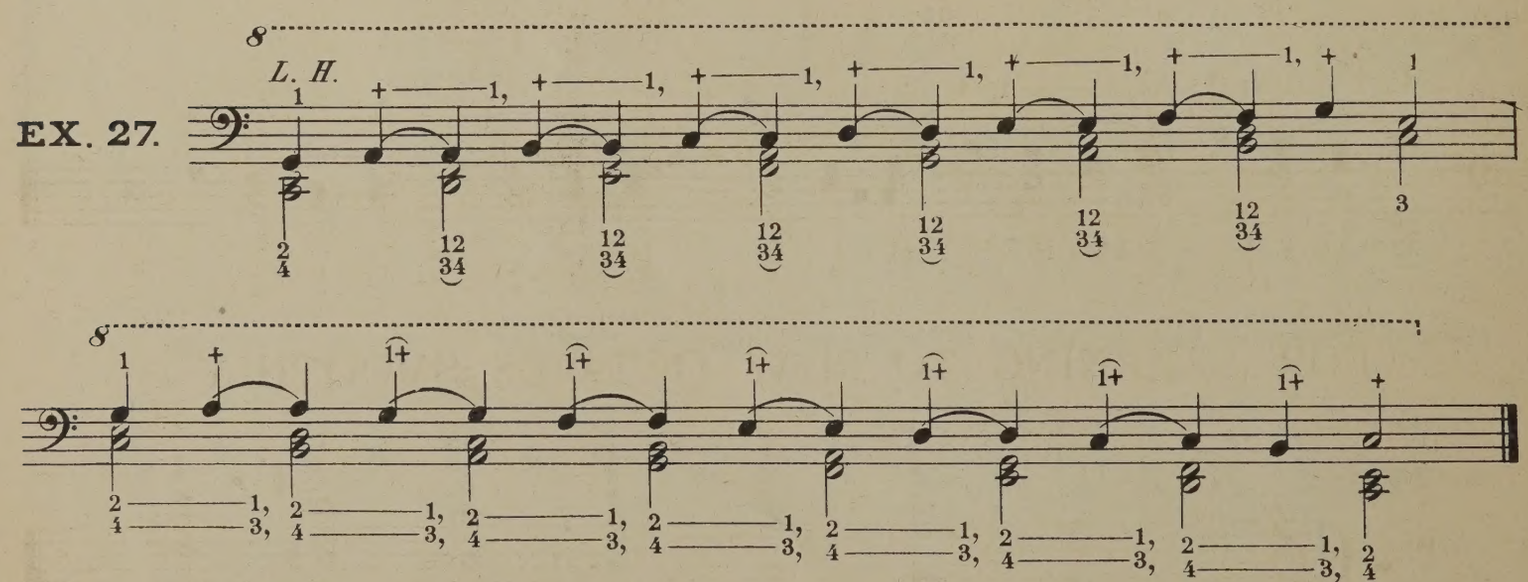

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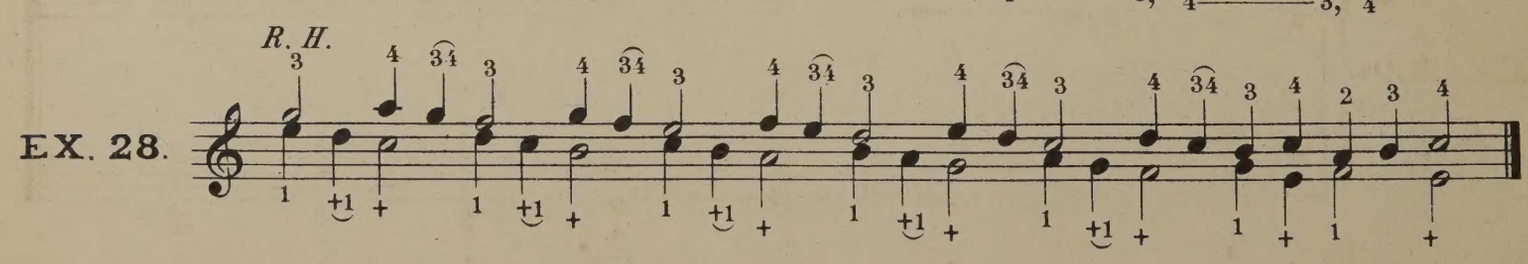

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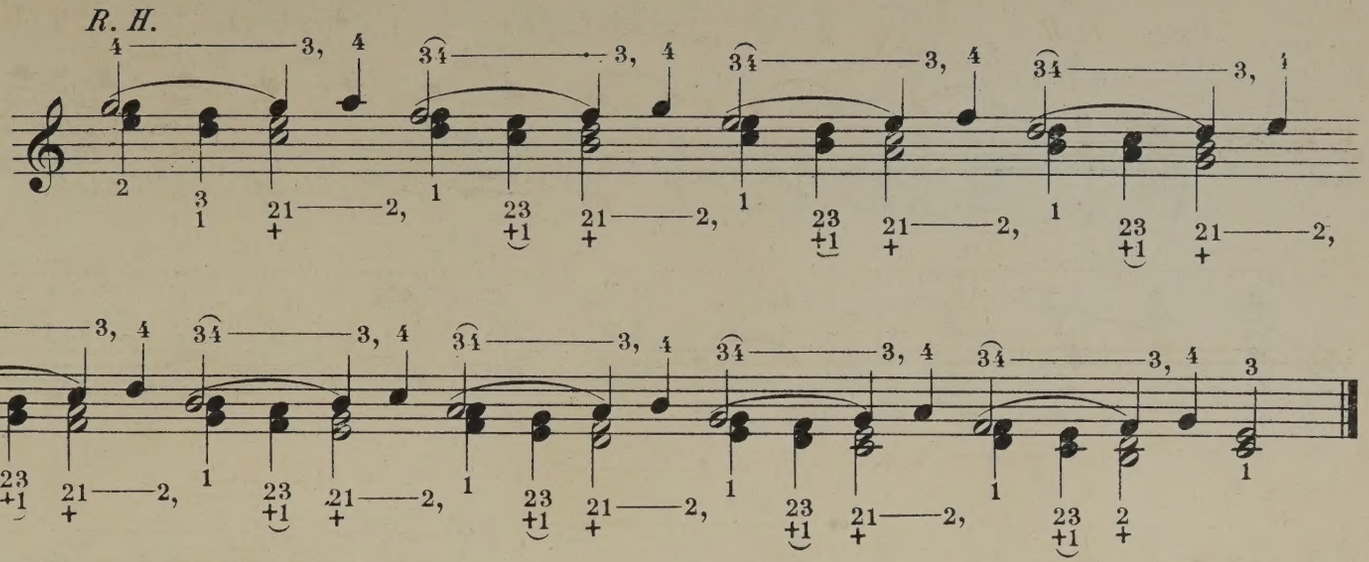

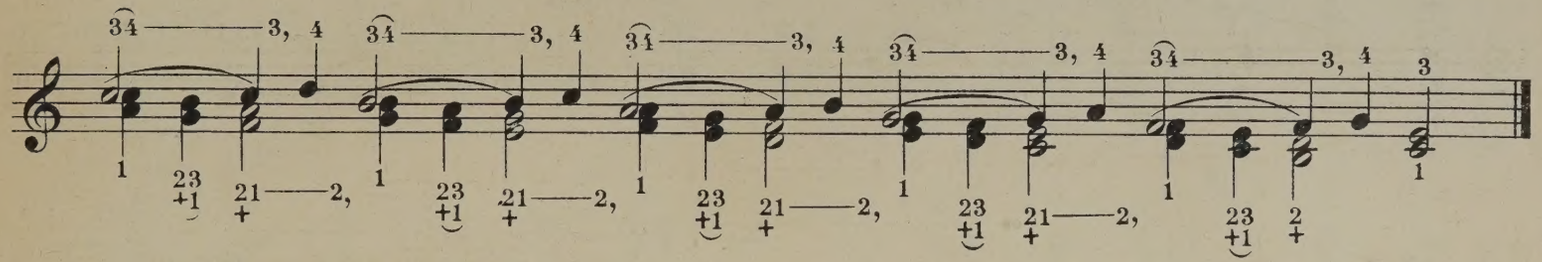

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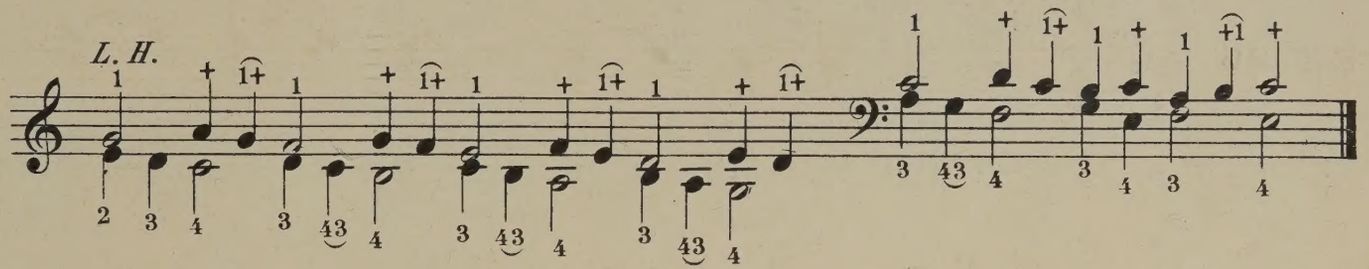
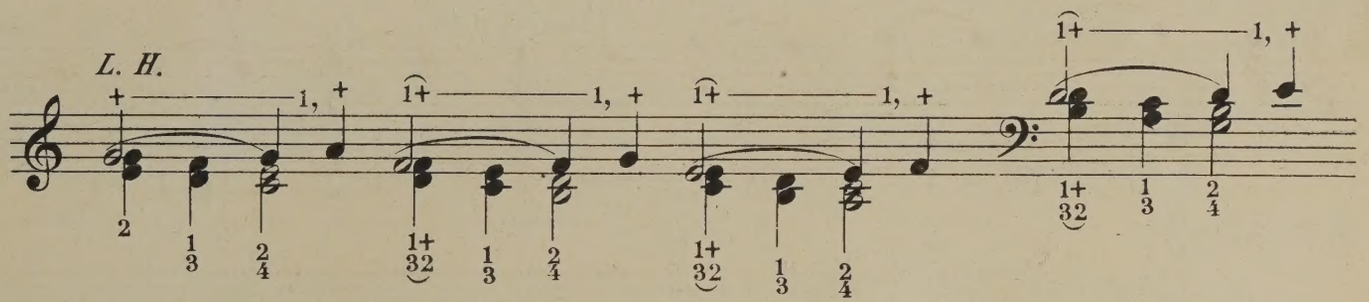
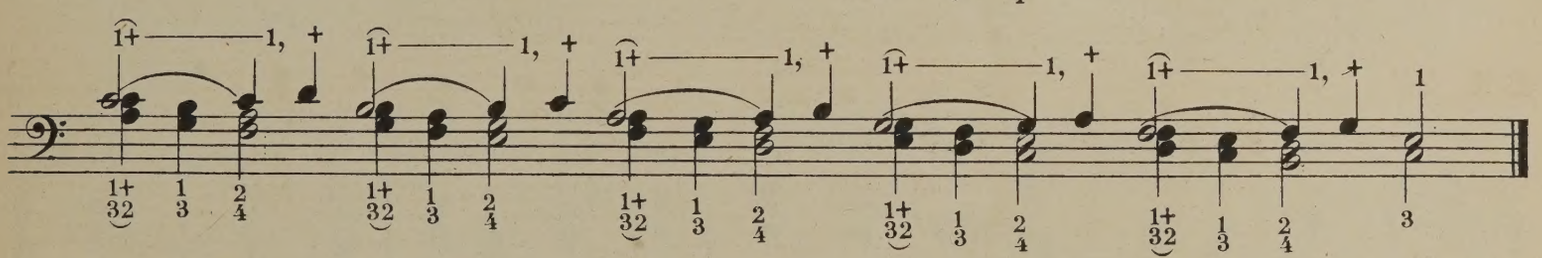


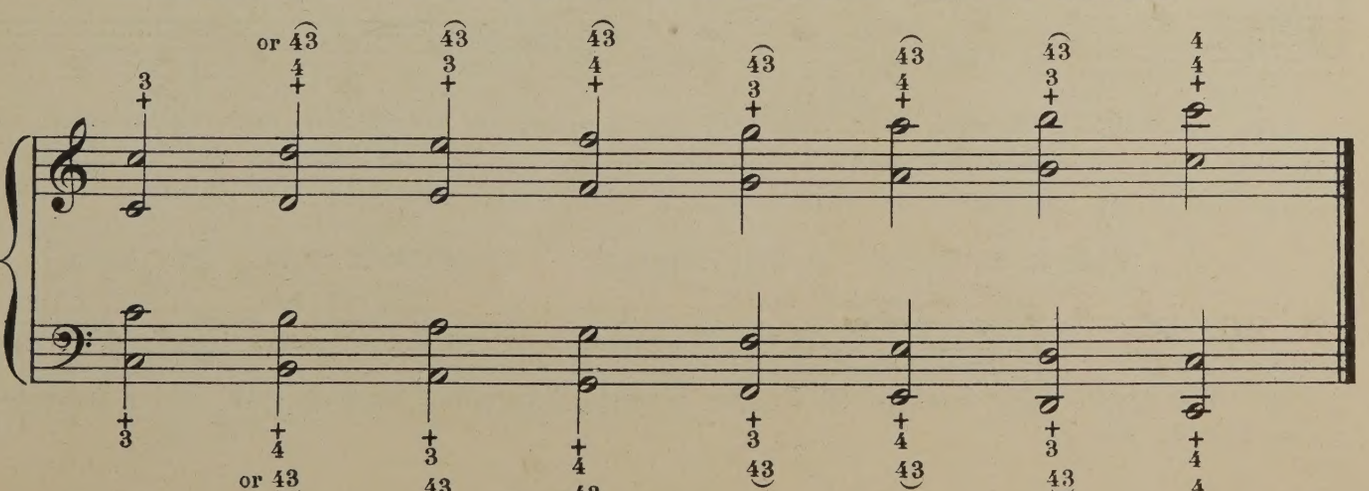
EX. 31.





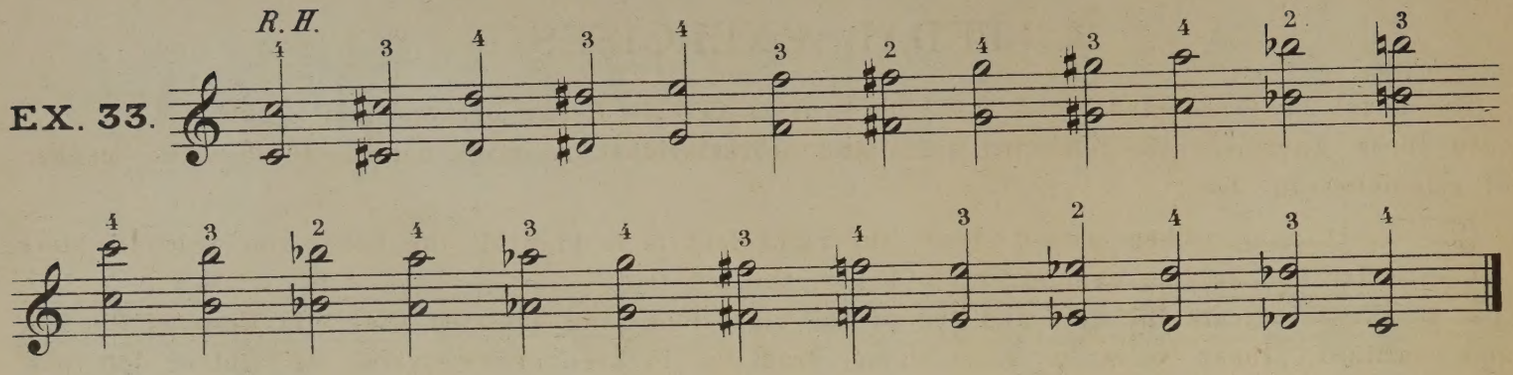
FOR LEARNING TO PLAY OCTAVES SMOOTHLY.

EX. 32.

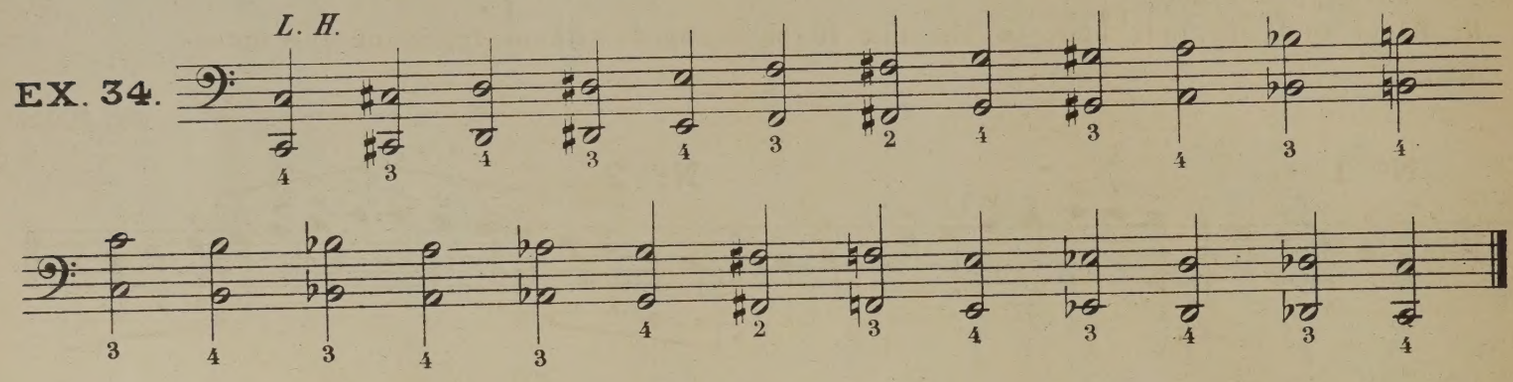


ON THE CHROMATIC SCALE.

EX. 33. *R.H.*

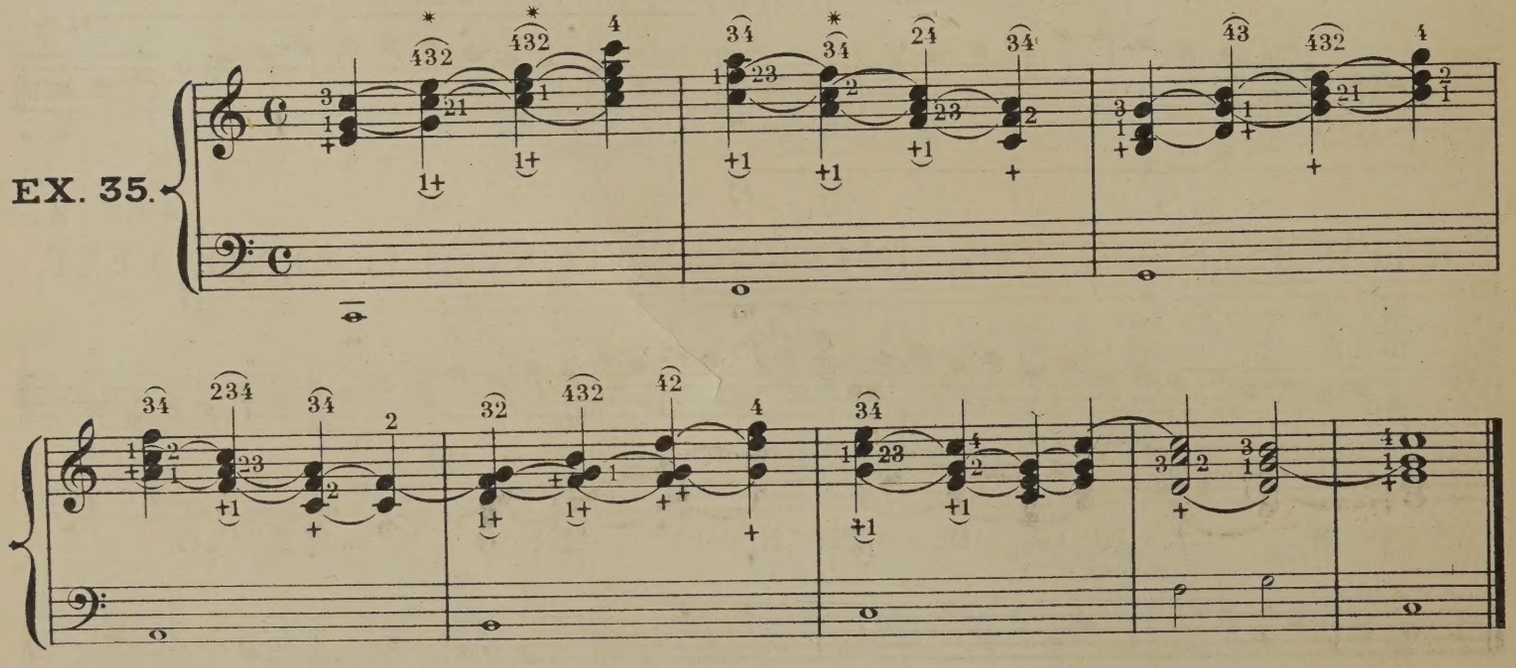


EX. 34. *L.H.*



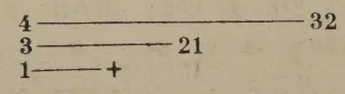
ON CHORDS.

EX. 35.

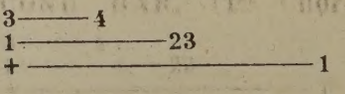


The following Examples will illustrate the manner in which the apparently complicated changes in the above Exercise are to be accomplished, the short line shewing the 1st change. They refer respectively to the chords in bars 1 and 2 over which asterisks are placed.

FIRST BAR. (2nd & 3rd Chords.)



SECOND BAR. (1st Chord.)



Note. The pupil may now go on to the Manual Exercises on page 19 while beginning to study the Pedals alone.

PEDAL EXERCISES.

The Pedal Scale adopted by J. S. BACH is from CCC to F two Octaves and a half.

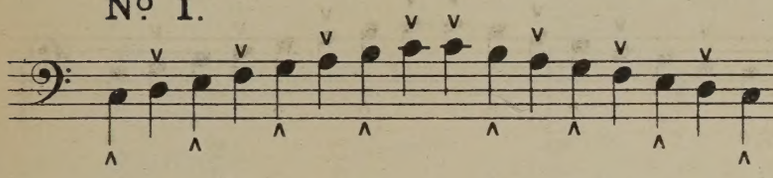
In these Exercises the following signs and abbreviations are made use of, to shew the manner of employing the feet.

⌜——⌝, ⌞——⌟, when placed above, the right foot is to play all the notes over which the bracket extends; and in like manner, when below, the left foot.

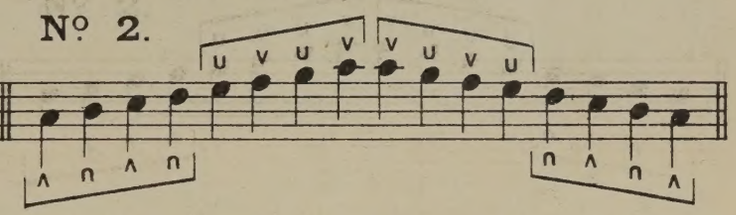
∪, ∨, these indicate the heel and toe of the right foot; and inverted thus, ∩, ∧, those of the left; and combined, thus, ⋀, ⋂, ⋁, ⋃, a change from toe to heel, or vice versa, of right or left foot on the same pedal note.

R, Right foot; L, Left foot; ⋀, the feet to be changed without repeating the note.

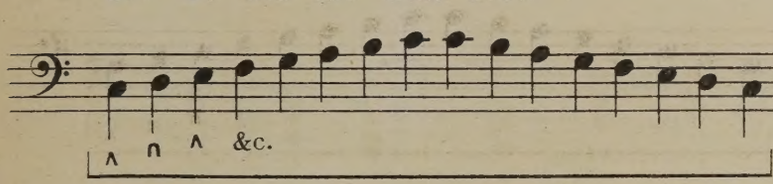
Nº 1.



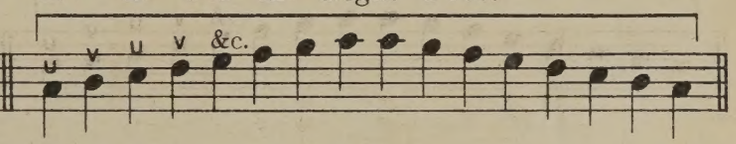
Nº 2.



Nº 3. For the Left Foot.

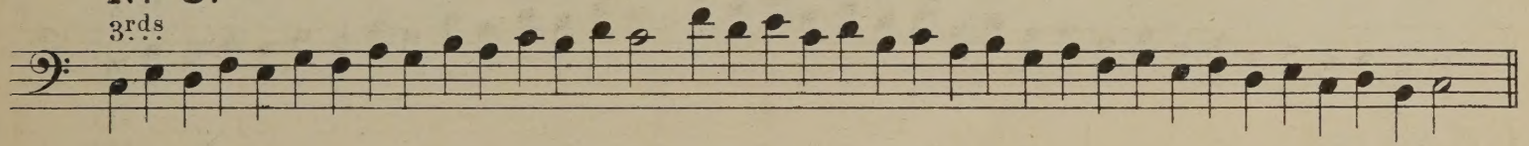


Nº 4. For the Right Foot.

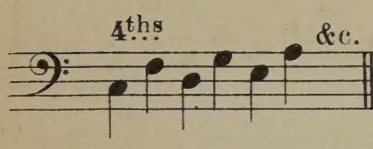


EXERCISES ON THE INTERVALS, FOR ALTERNATE FEET.

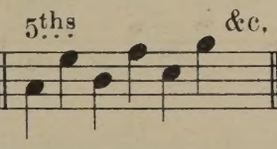
Nº 5.



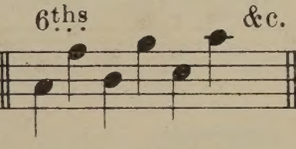
Nº 6.



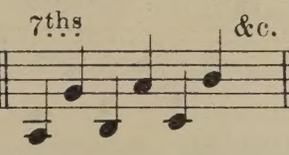
Nº 7.



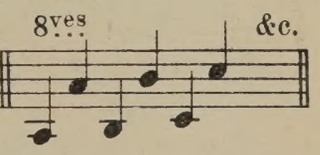
Nº 8.



Nº 9.

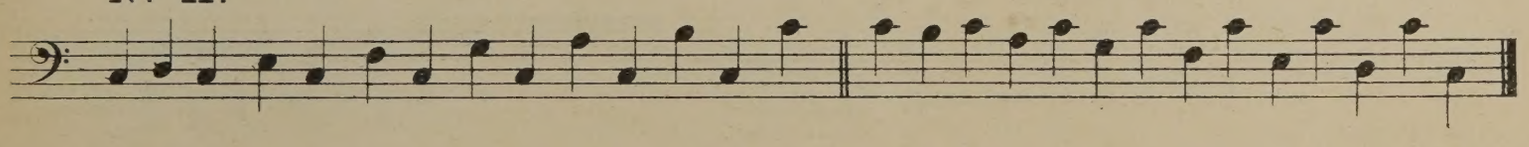


Nº 10.



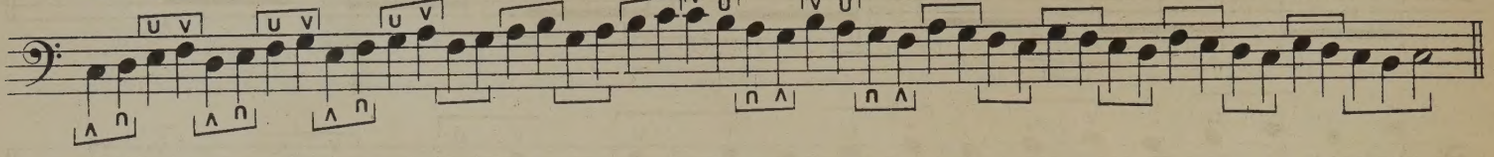
These last five Exercises are merely commenced, but in practice they must be carried out to their full extent.

Nº 11.

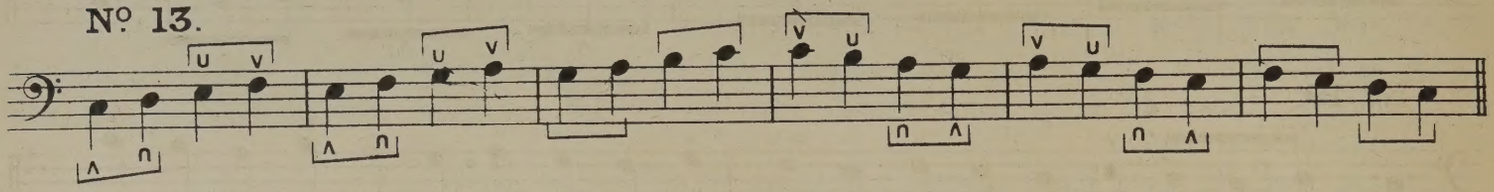


FOR ALTERNATE FEET, OR AS MARKED IN GROUPS.

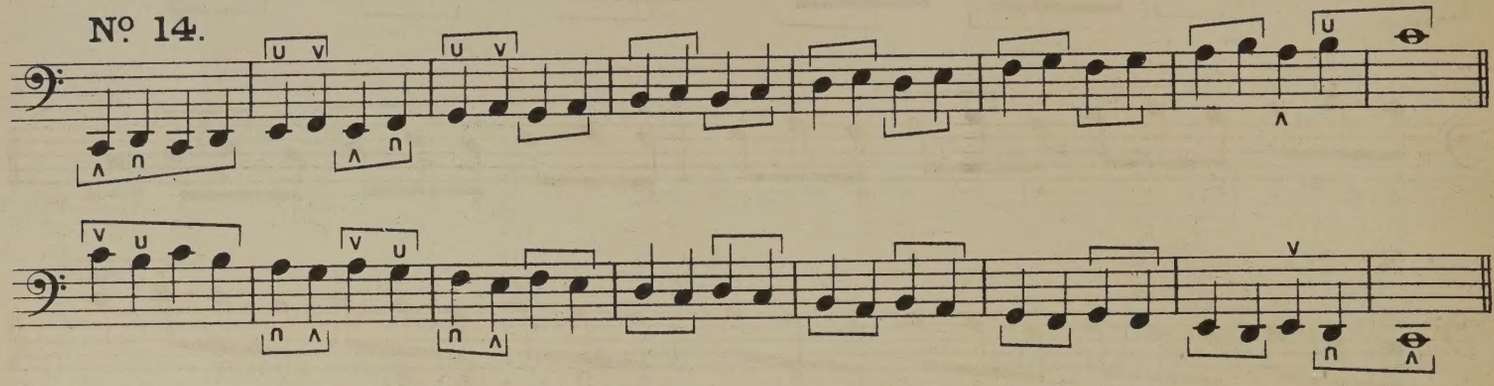
Nº 12.



Nº 13.



Nº 14.



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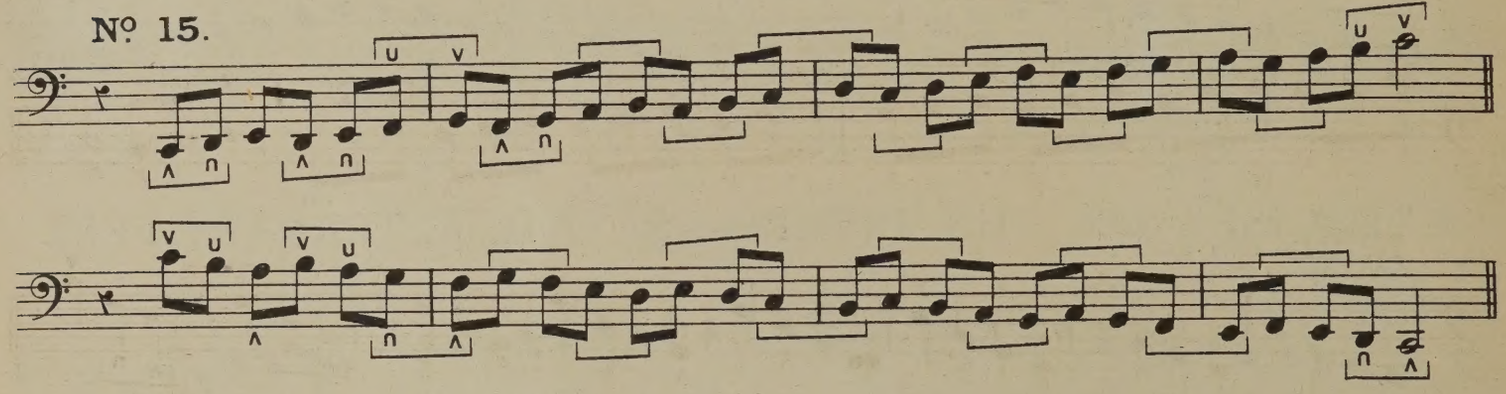

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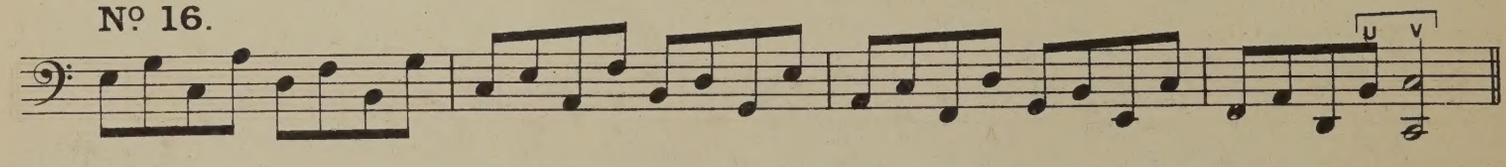

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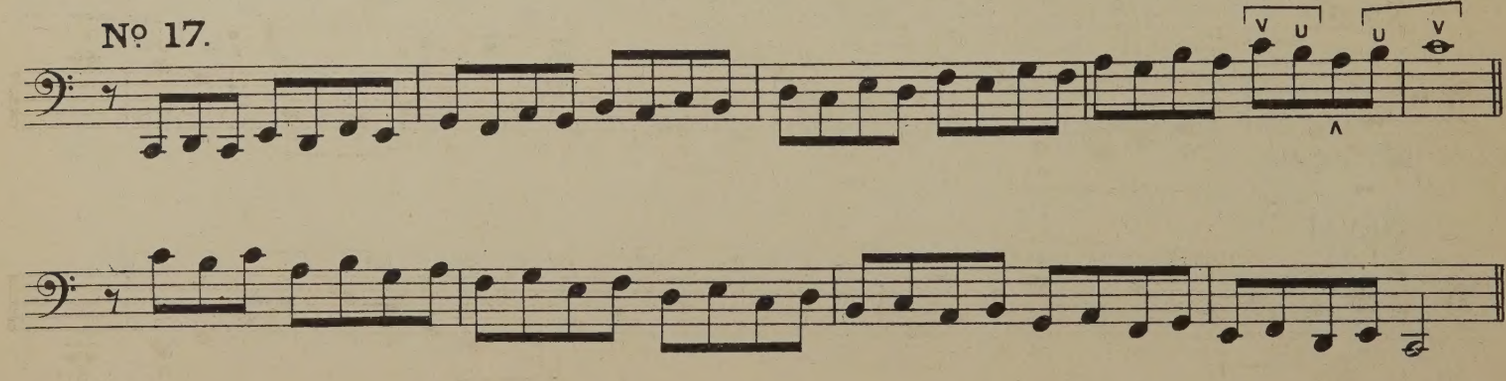

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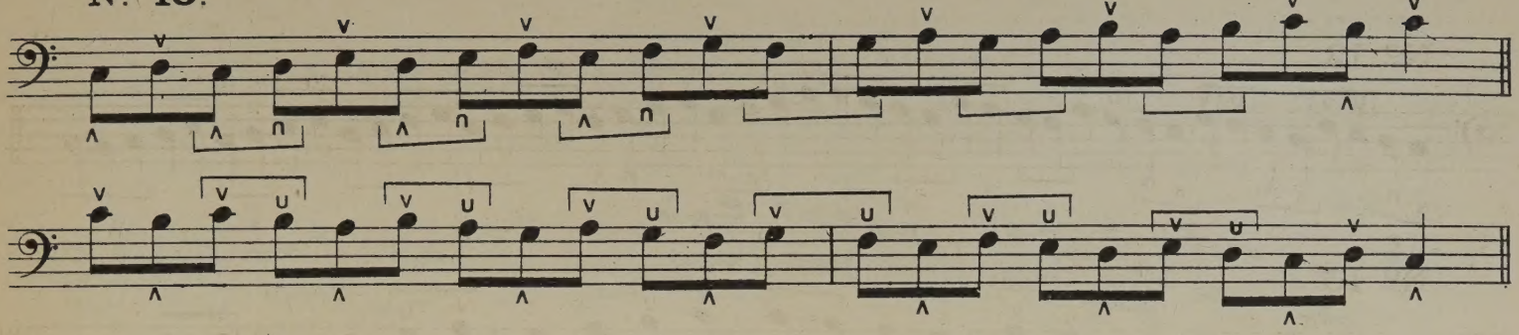

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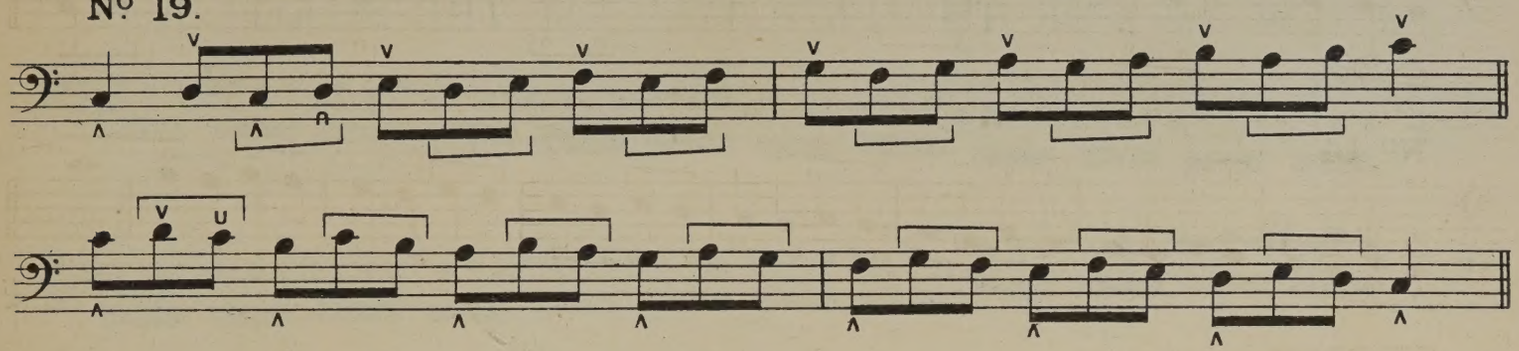

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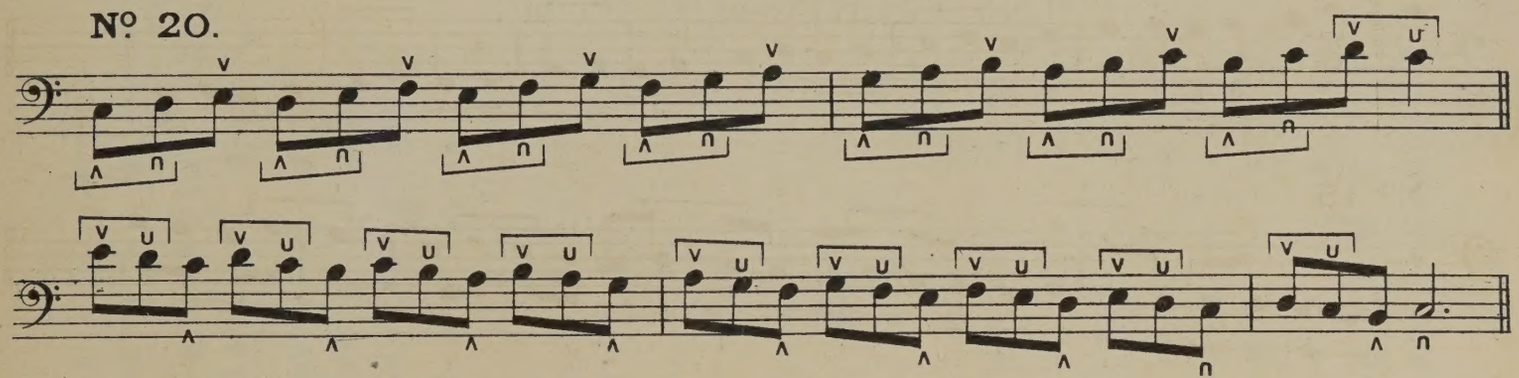

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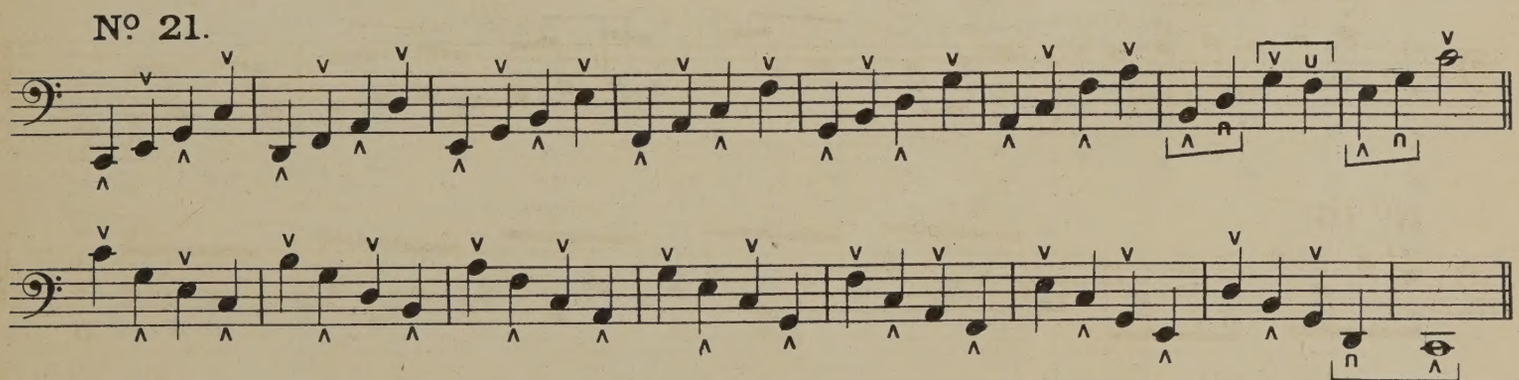

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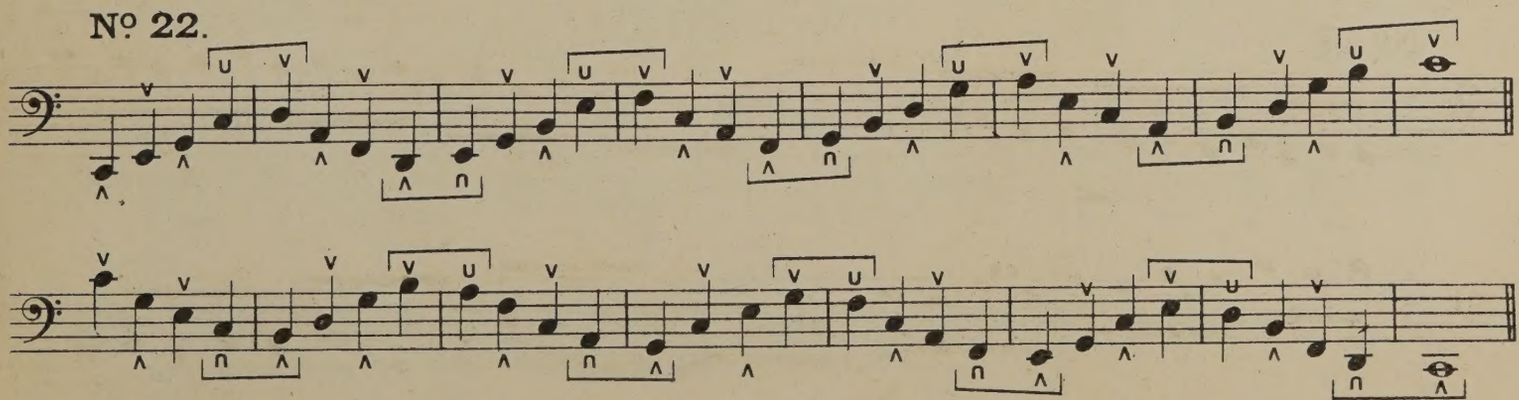
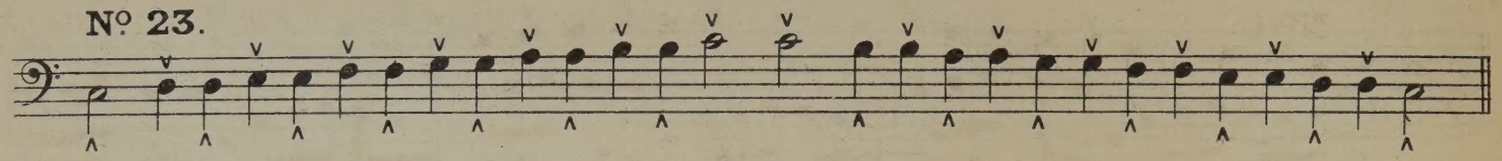
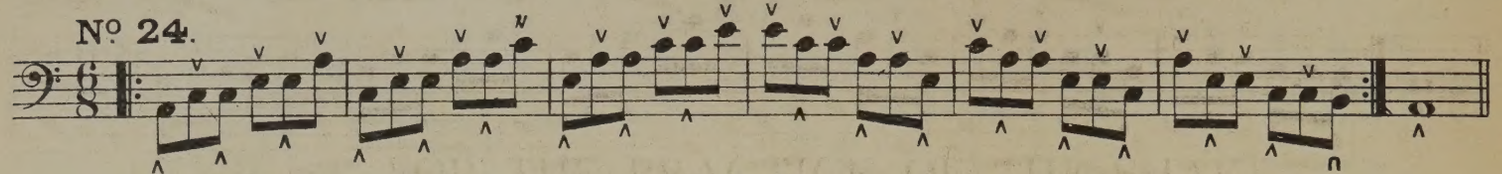


EXERCISES FOR CHANGING THE FEET.

Nº 23.

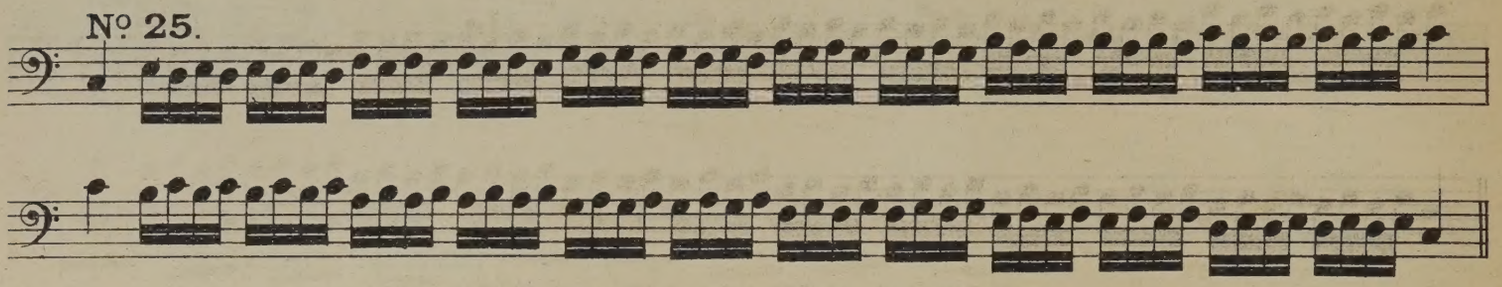


Nº 24.



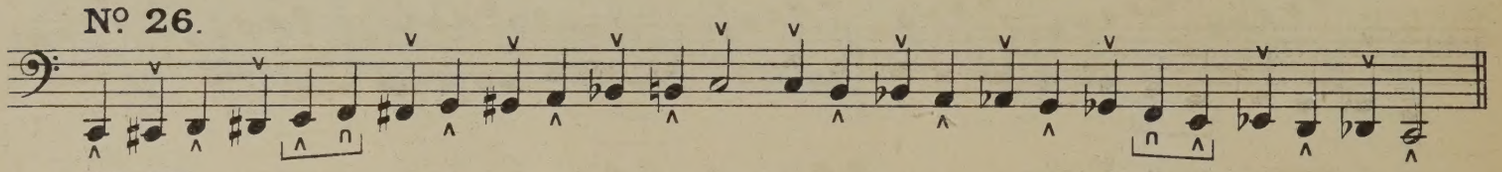
EXERCISE FOR THE PRACTICE OF THE SHAKE.

Nº 25.

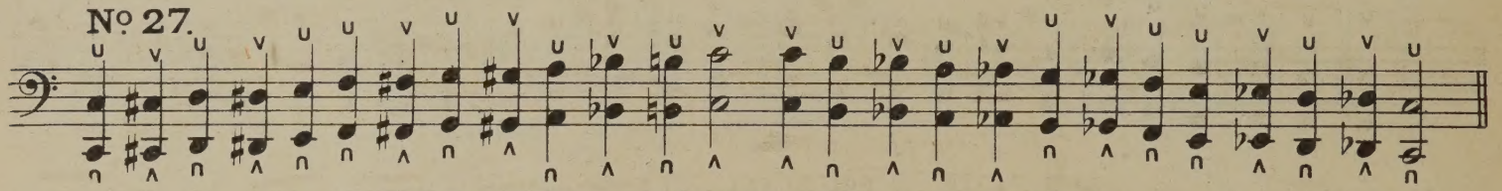


THE CHROMATIC SCALE.

Nº 26.

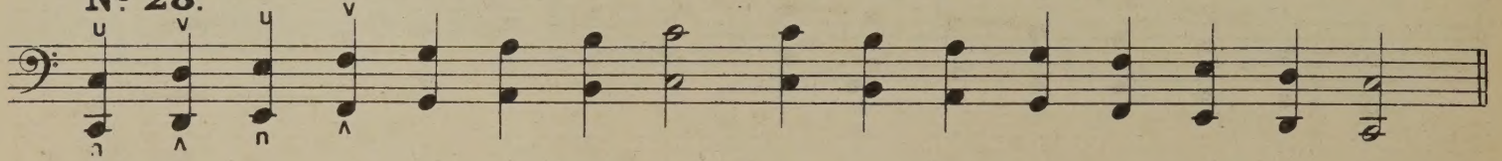


Nº 27.

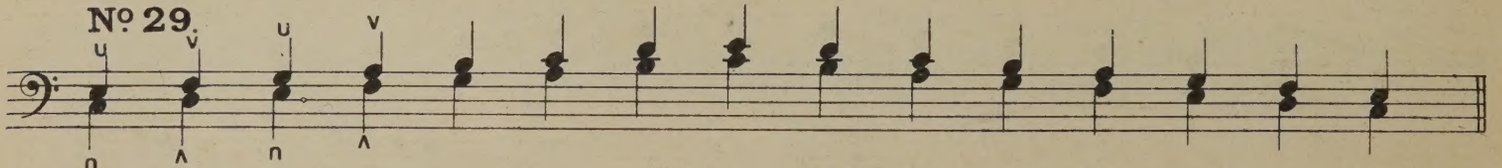


EXERCISES ON DOUBLE NOTES.

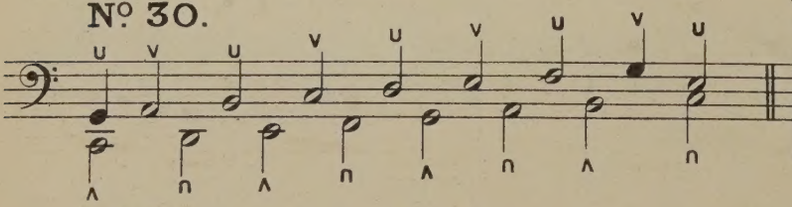
Nº 28.



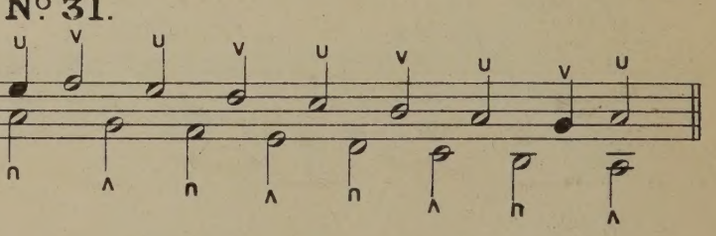
Nº 29.



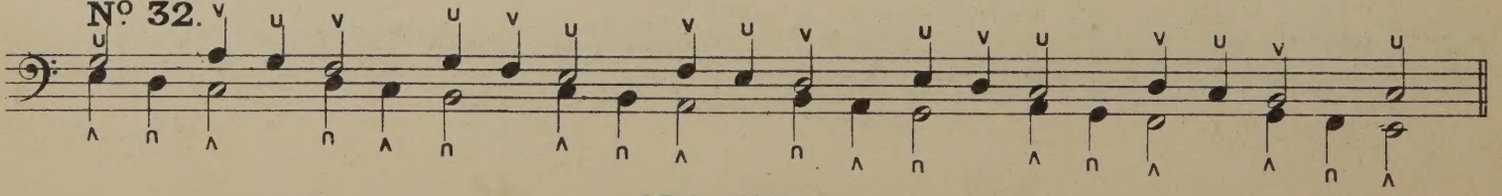
Nº 30.



Nº 31.



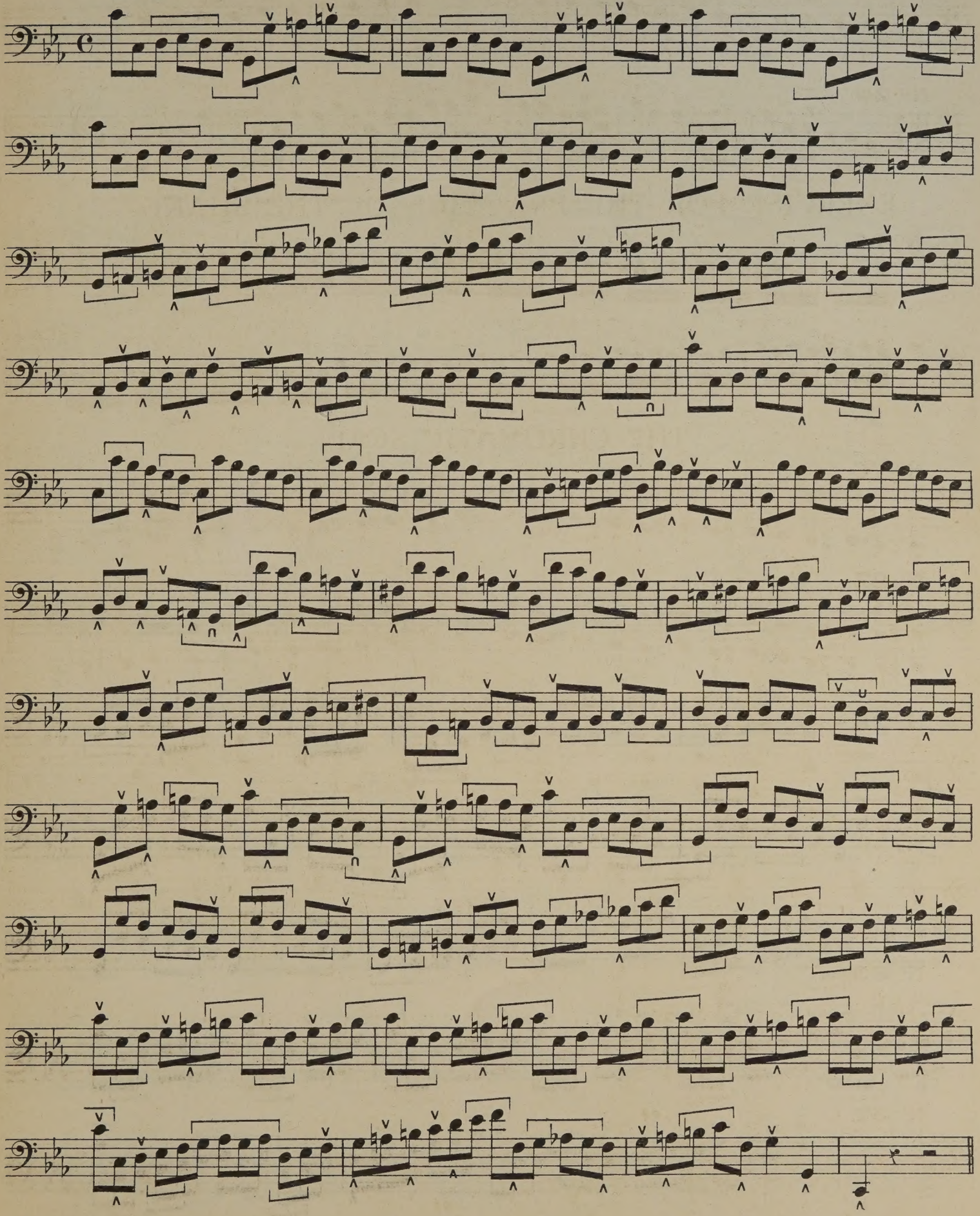
Nº 32.



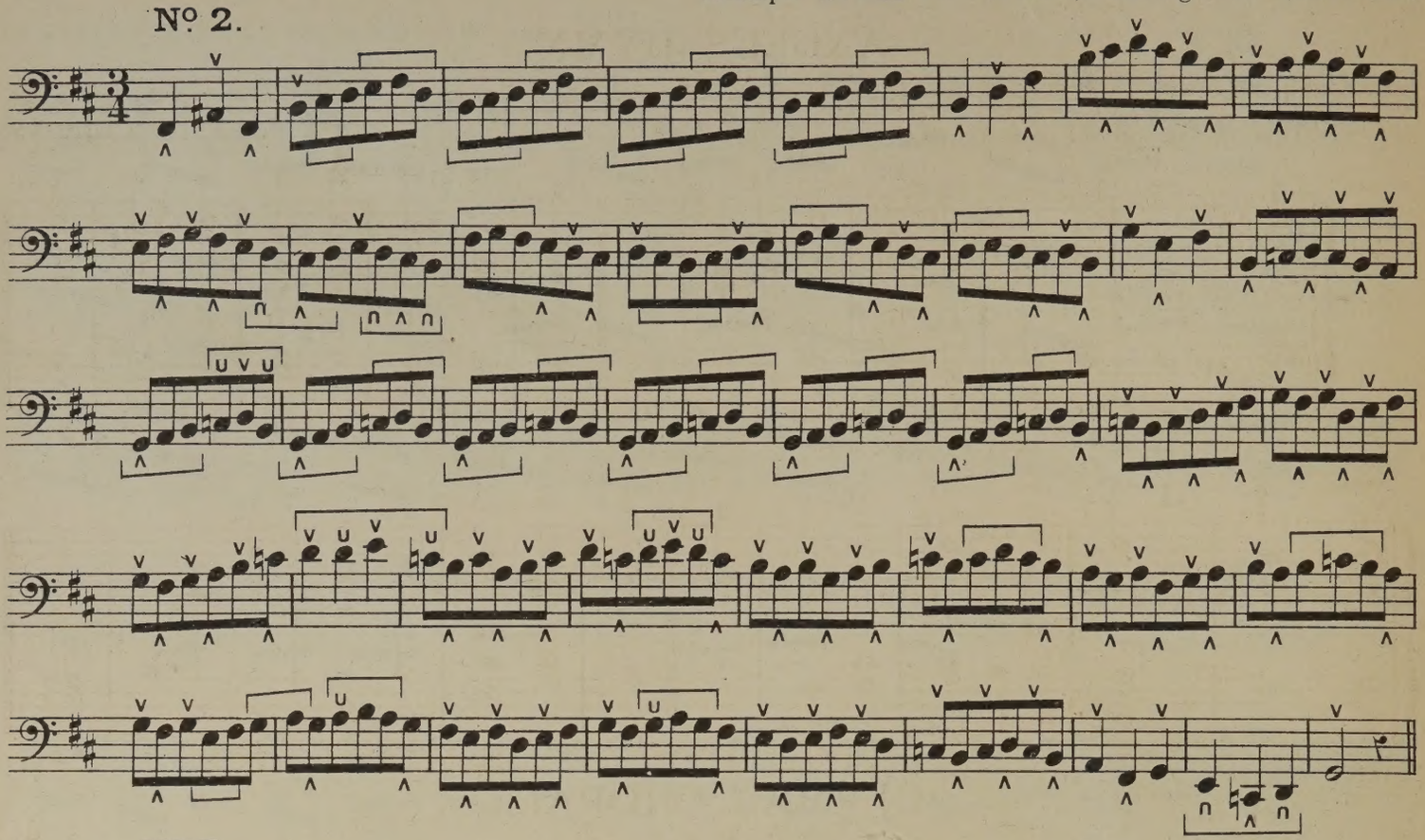
EXAMPLES OF PEDAL PASSAGES.

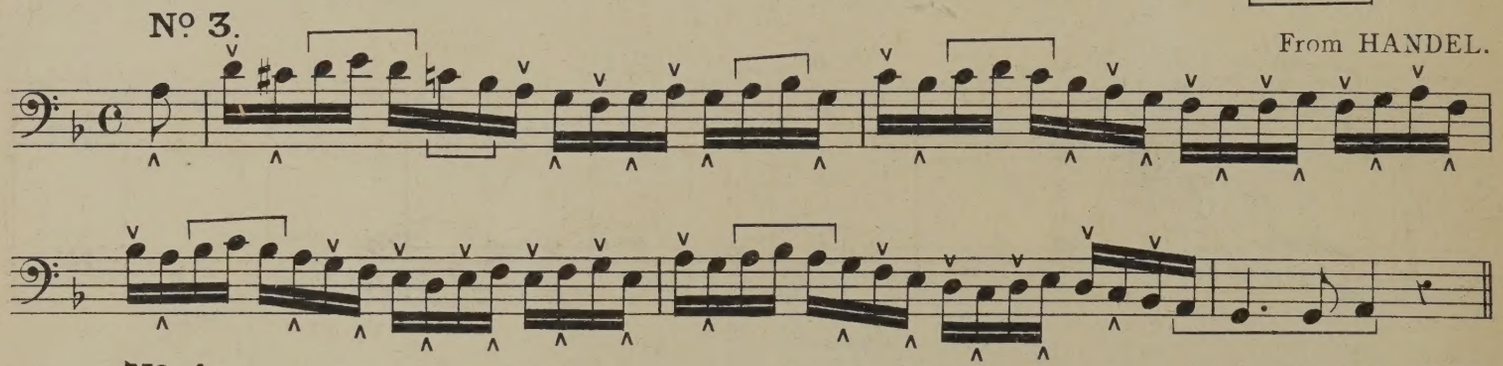
Nº 1.

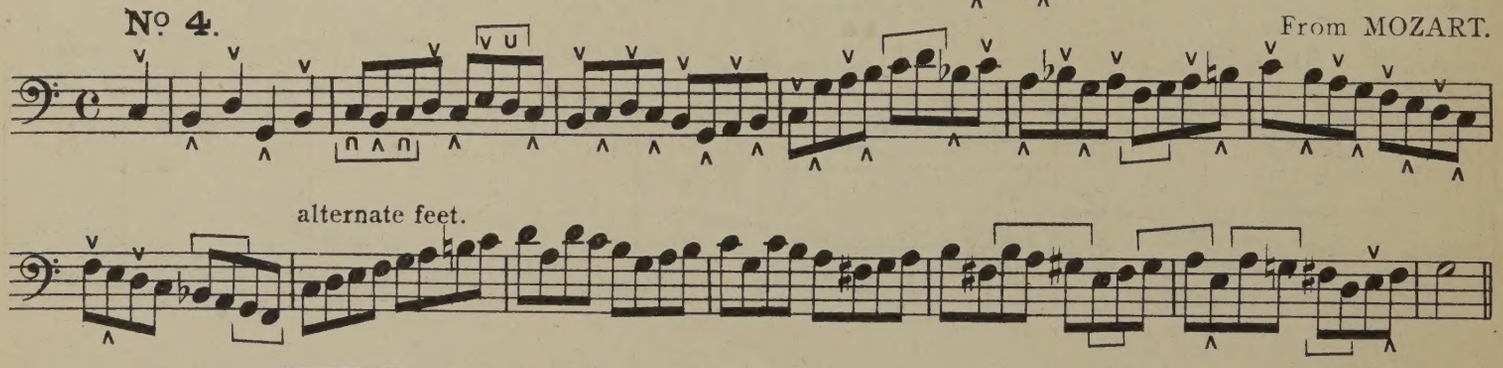
Example from "He rebuked the Red Sea." (HANDEL.)

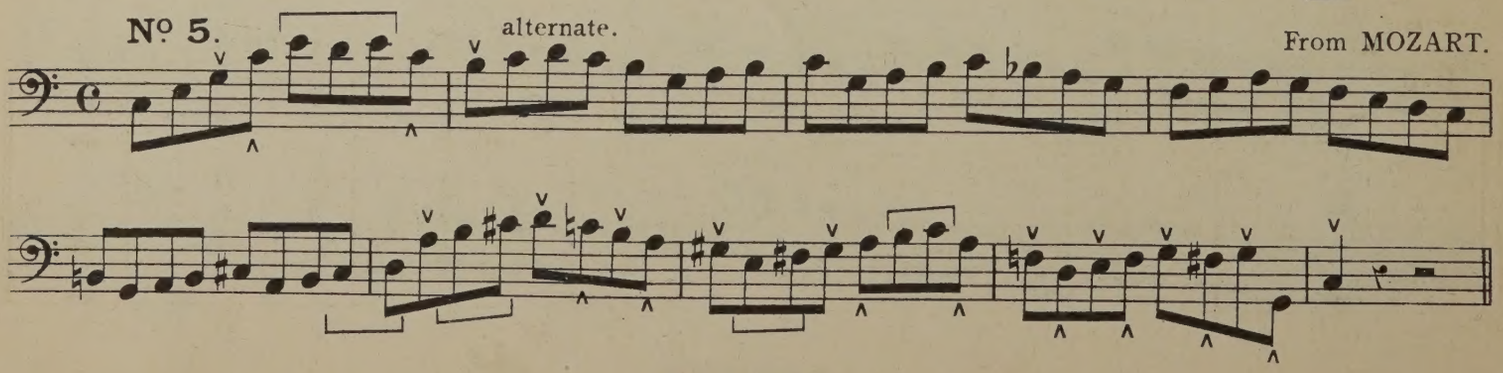


Example from "Fix'd in his everlasting seat." (HANDEL.)









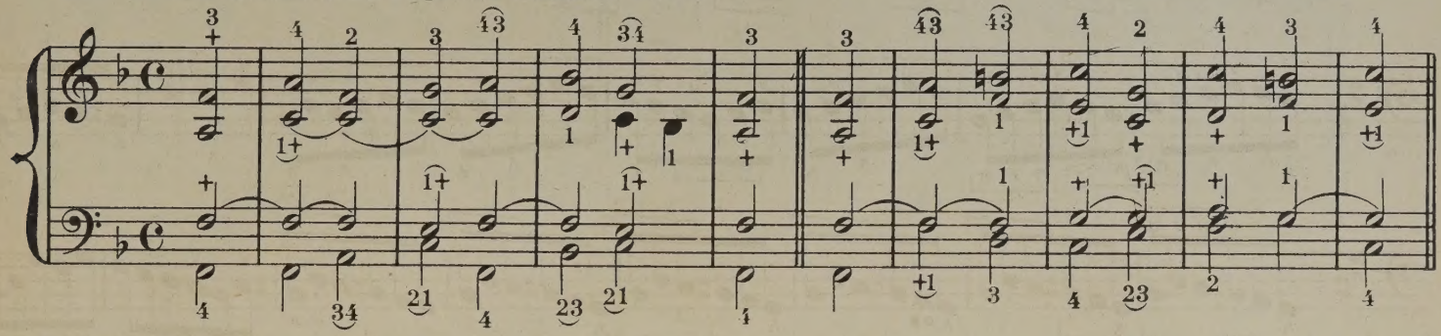
The Examples from here to page 26 are for the Manuals only. The fingering of the earlier Examples must be carefully attended to, if a smooth touch is to be acquired.

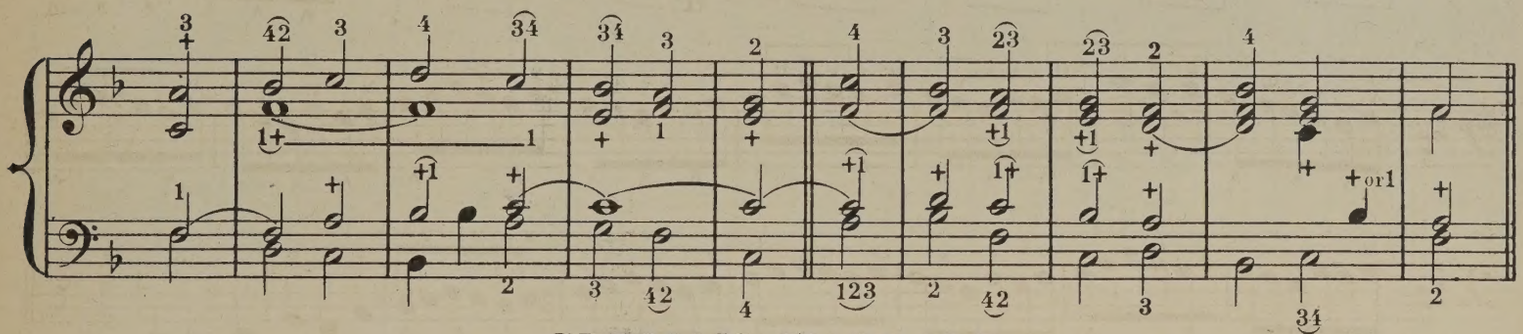
ANGEL'S HYMN.

L. M.

This Tune is altered from Triple to Common Time.

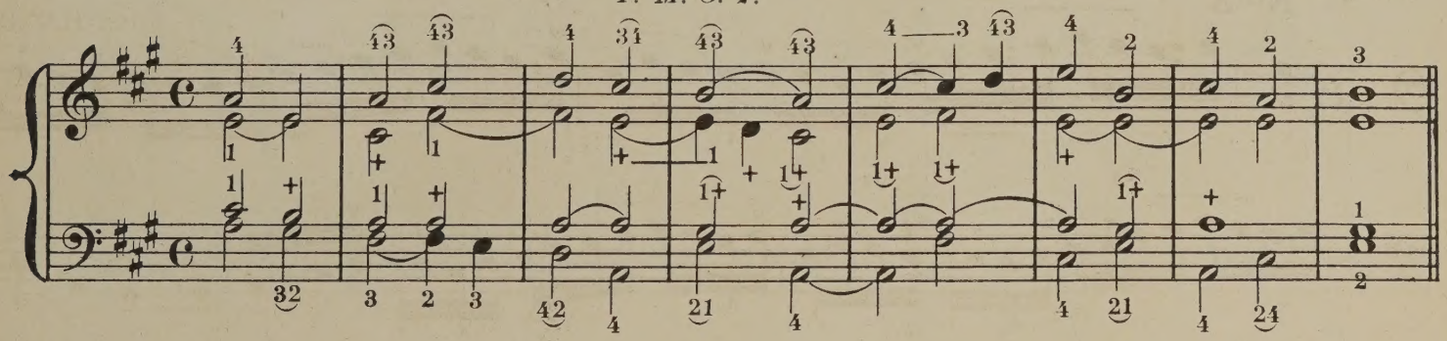
ORLANDO GIBBONS.

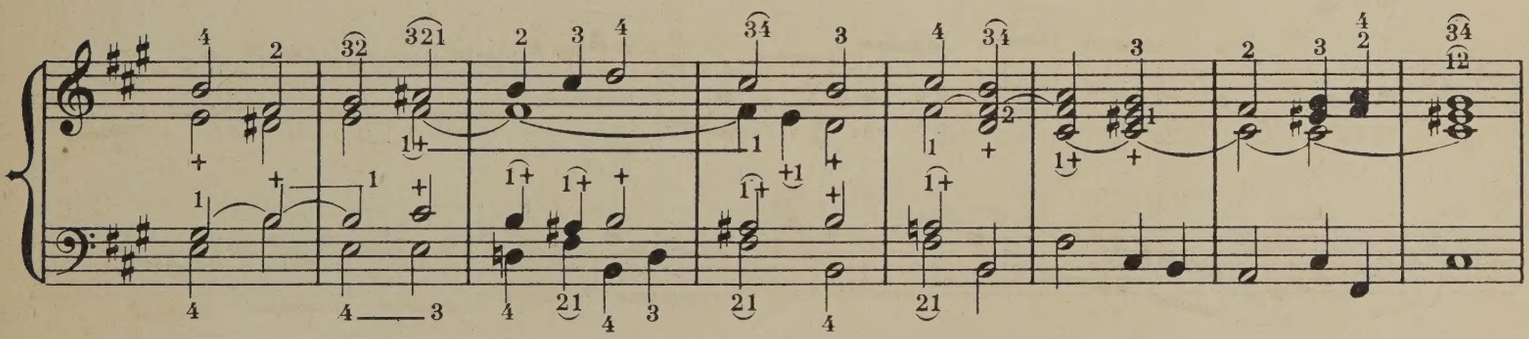


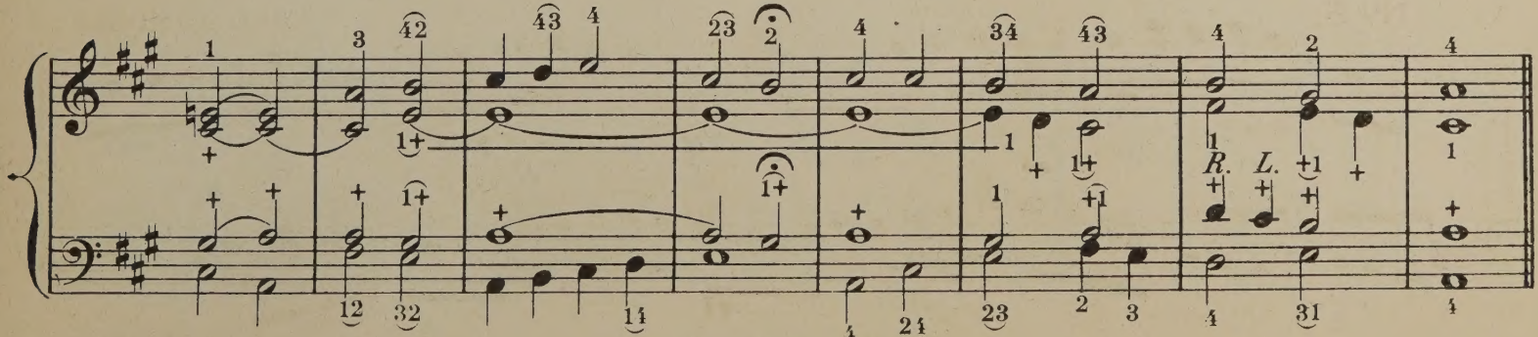


GERMAN CHORALE.

P. M. 8. 7.



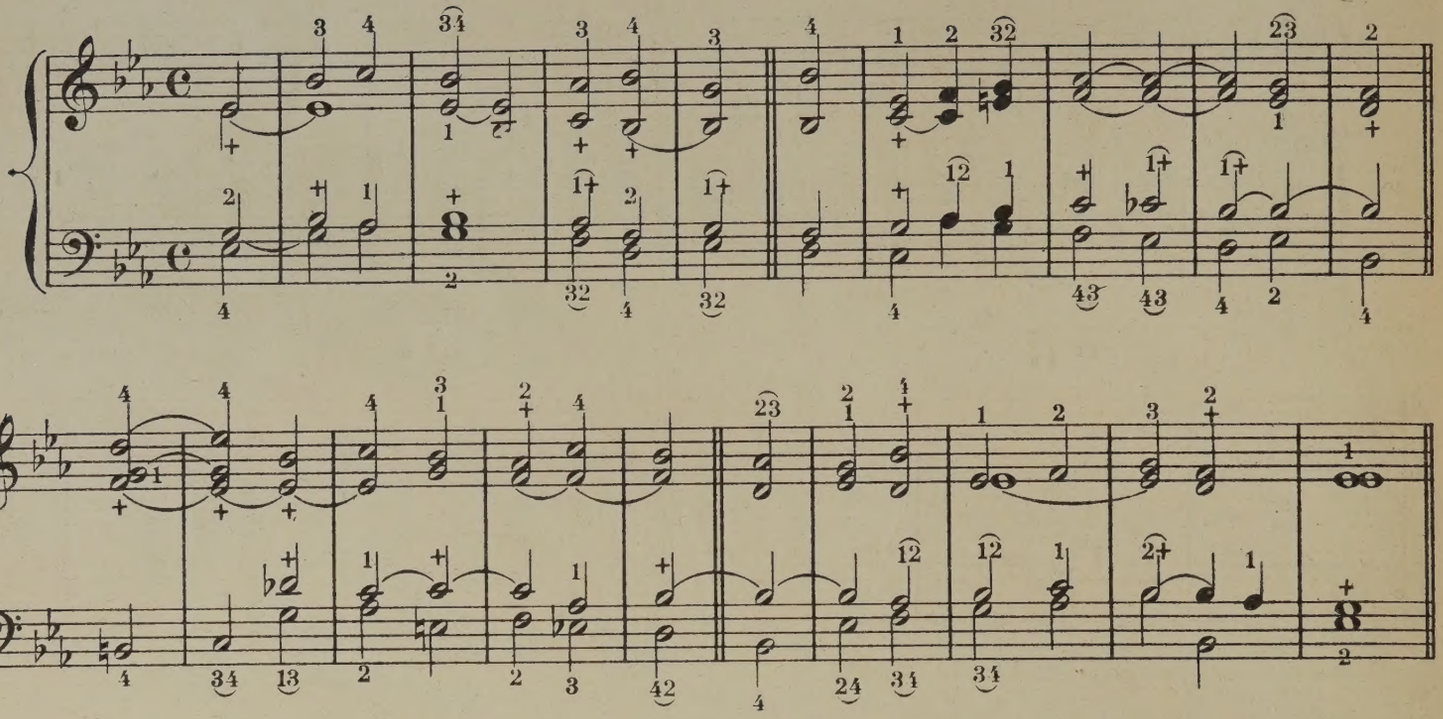




ST. AGNES.

L. M.

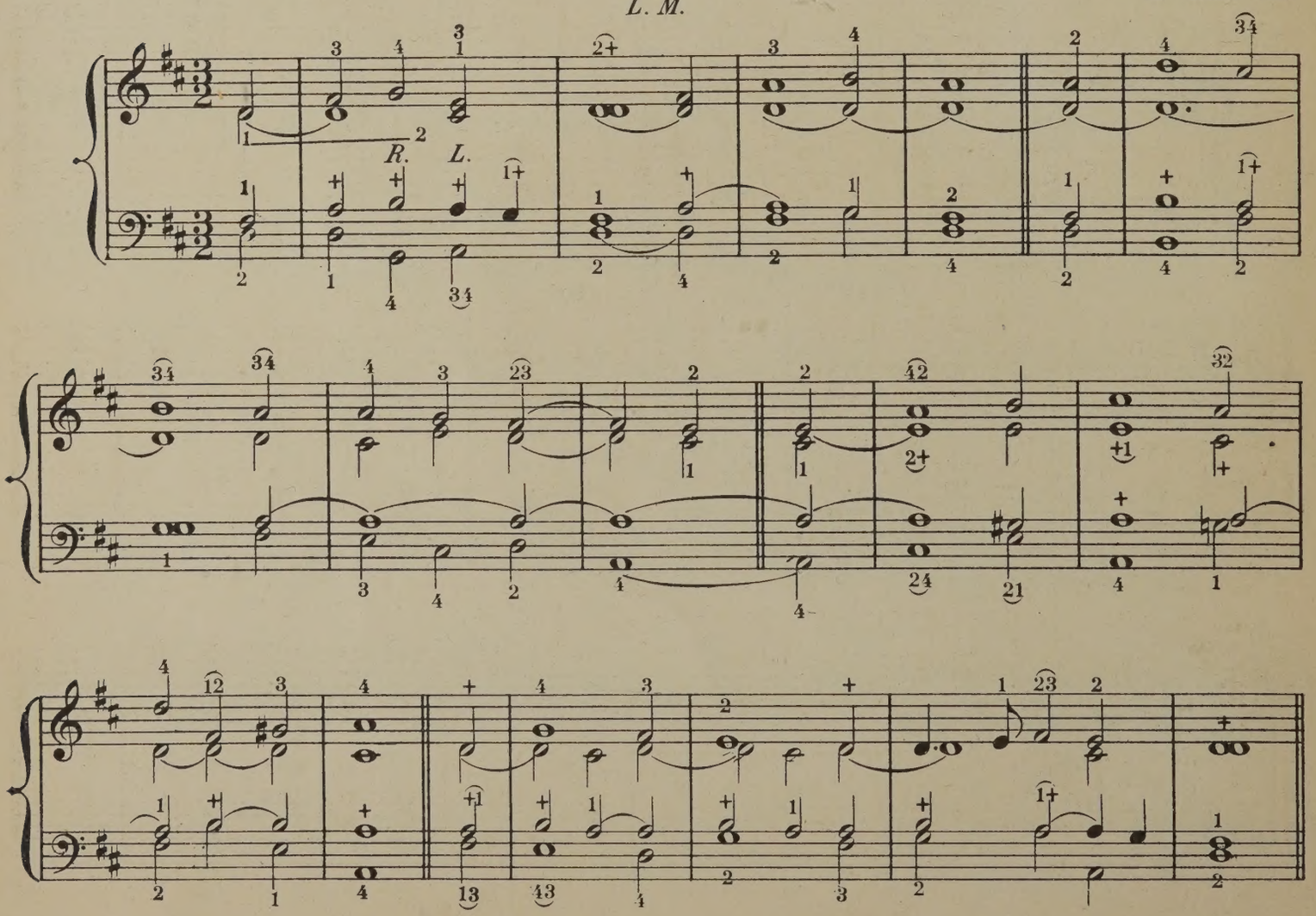
GEORGE COOPER.



ROCKINGHAM.

L. M.

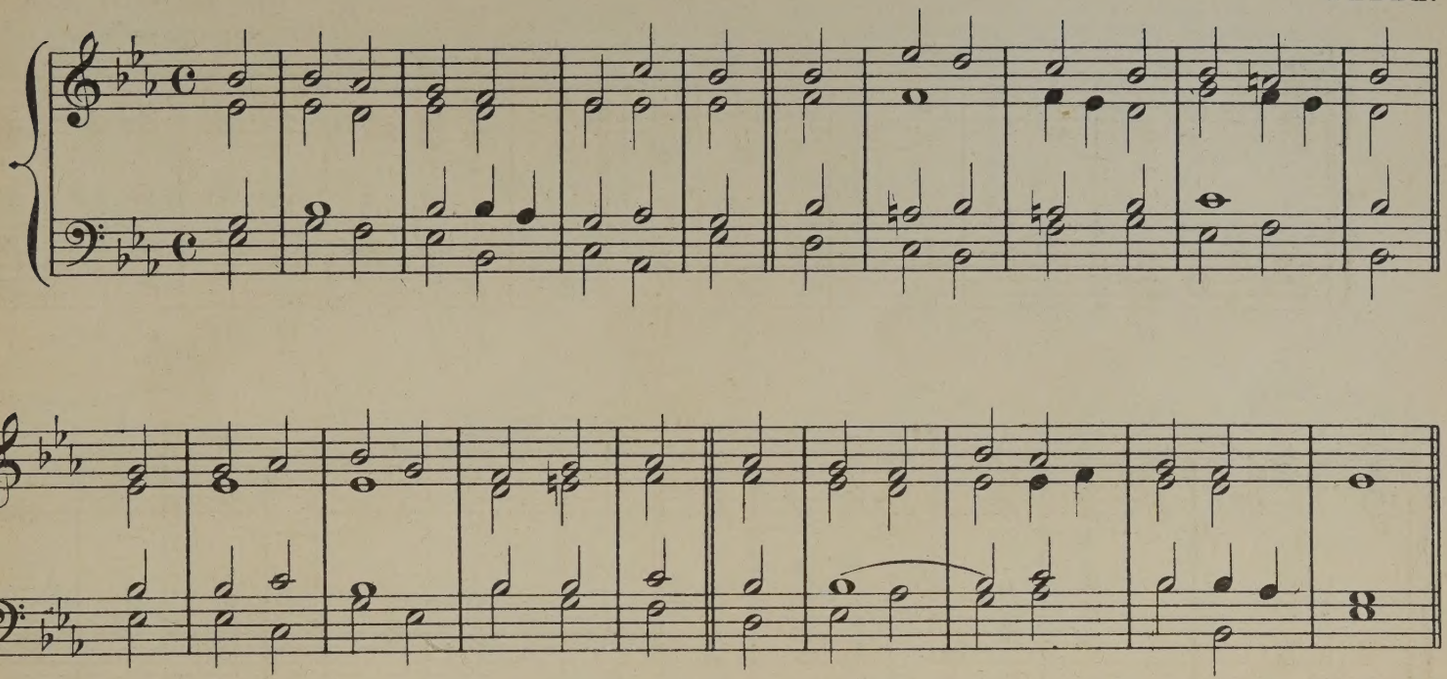
Dr MILLAR.



MELCOMBE.

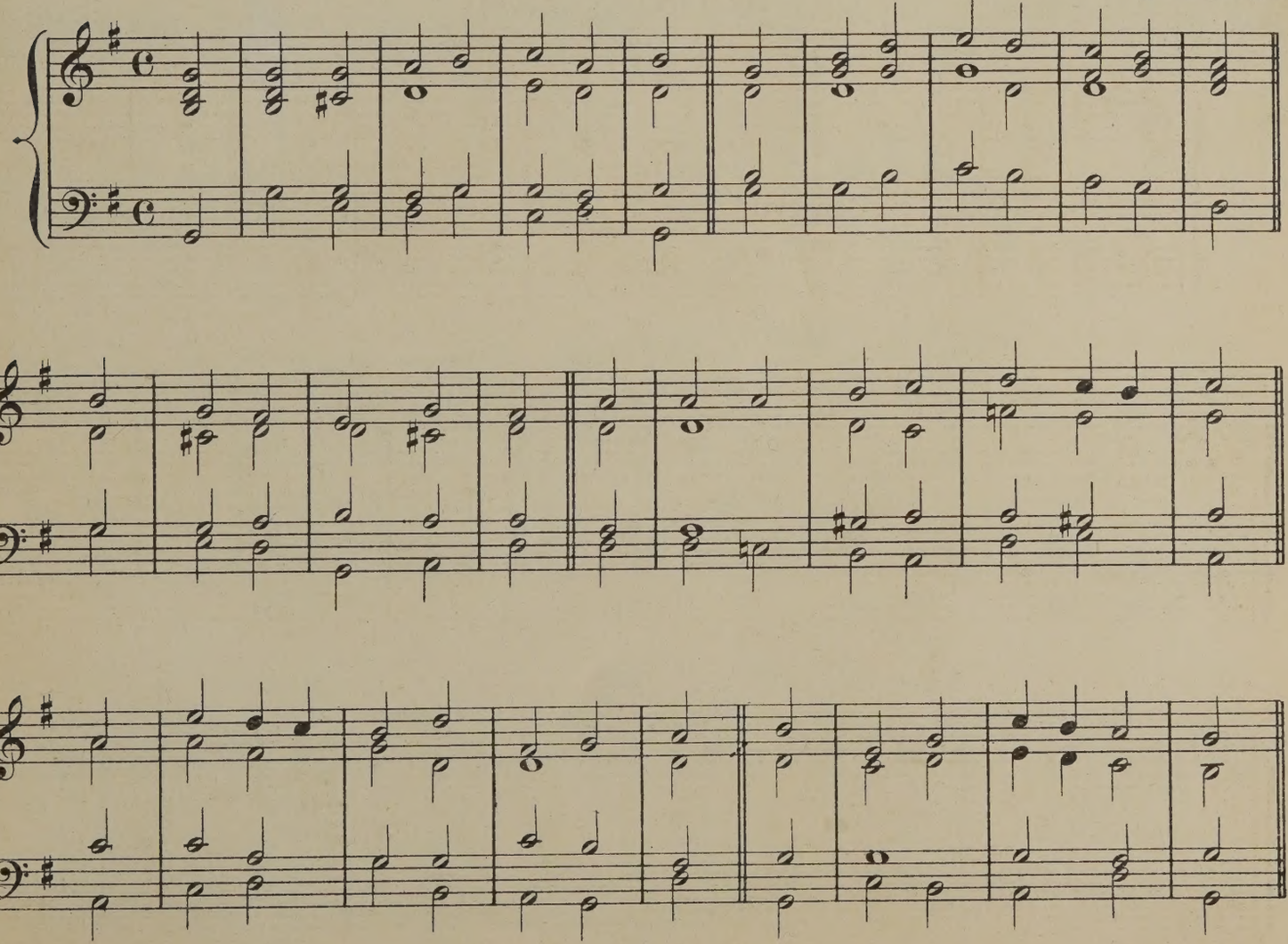
L. M.

WEBBE.



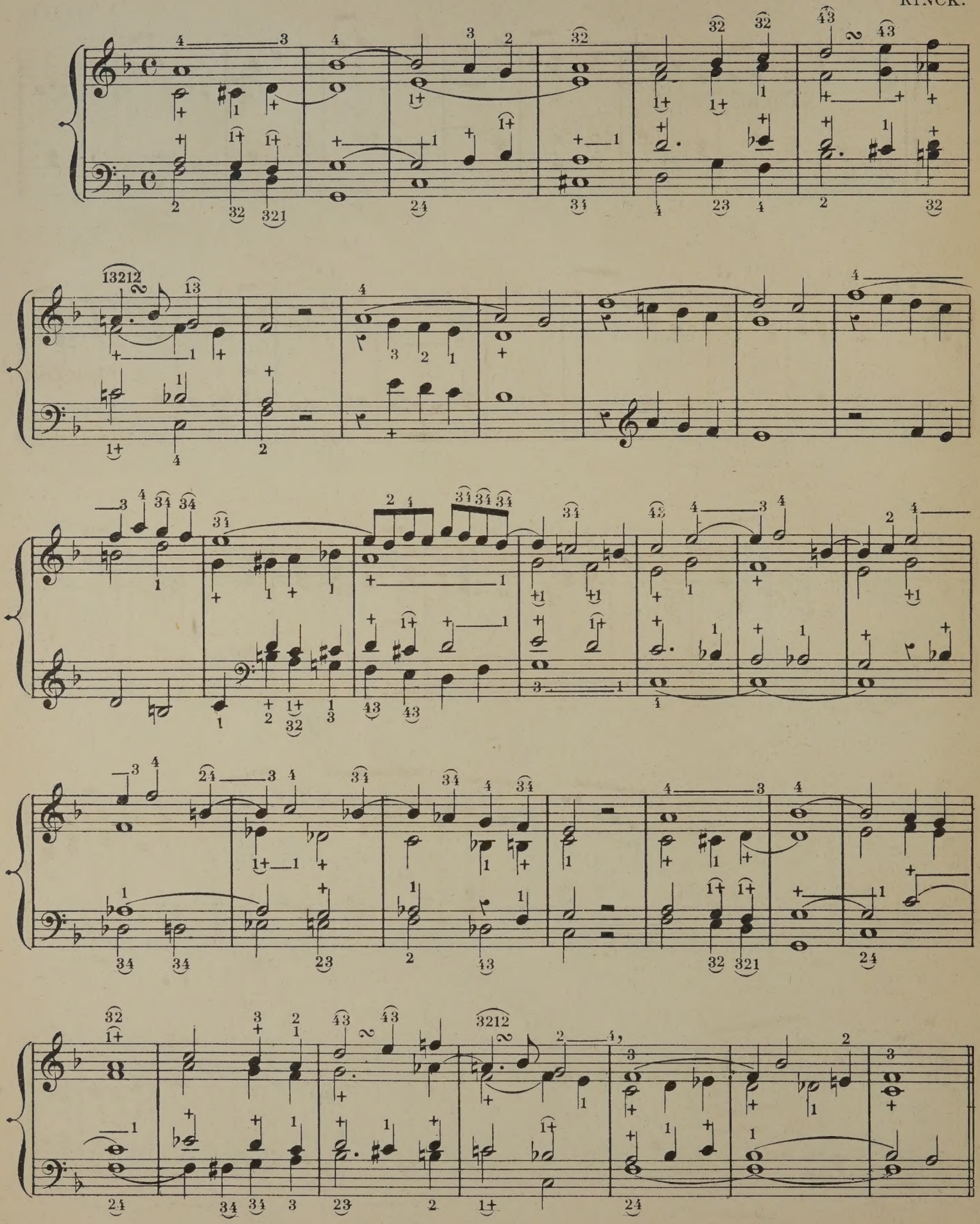
P. M. 8. 8. 6.

Dr BOYCE.



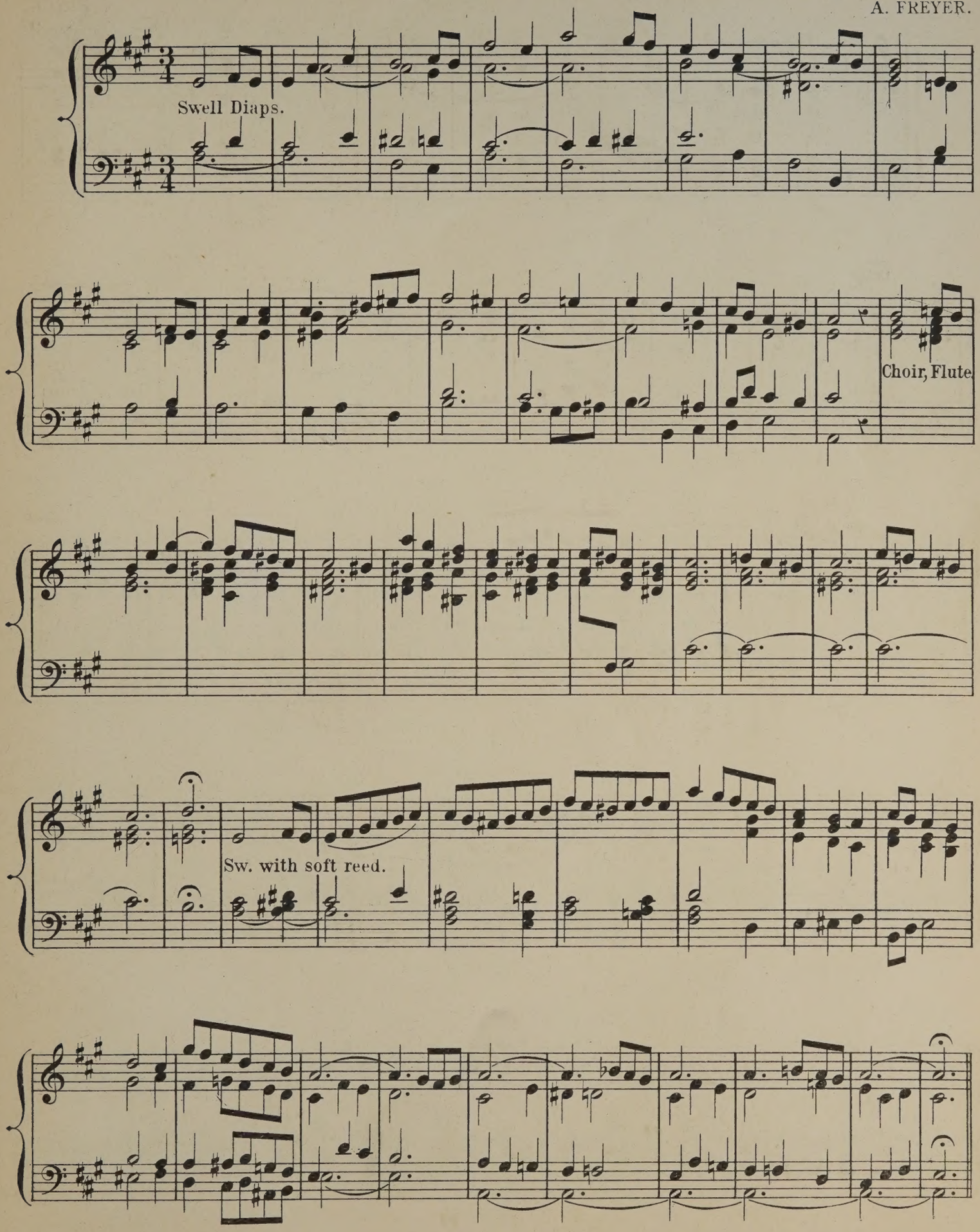
ADAGIO.

RINCK.



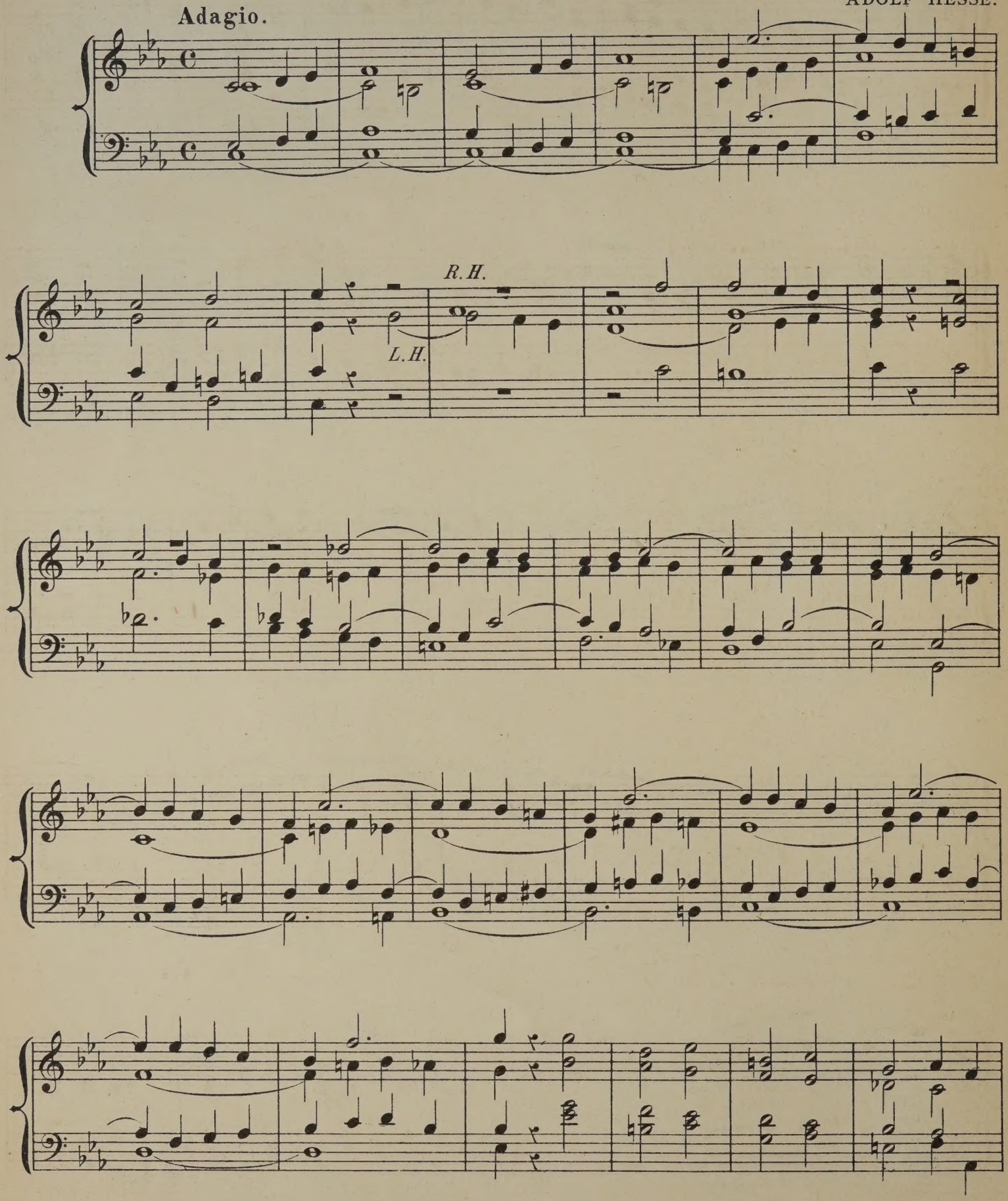
ANDANTE.

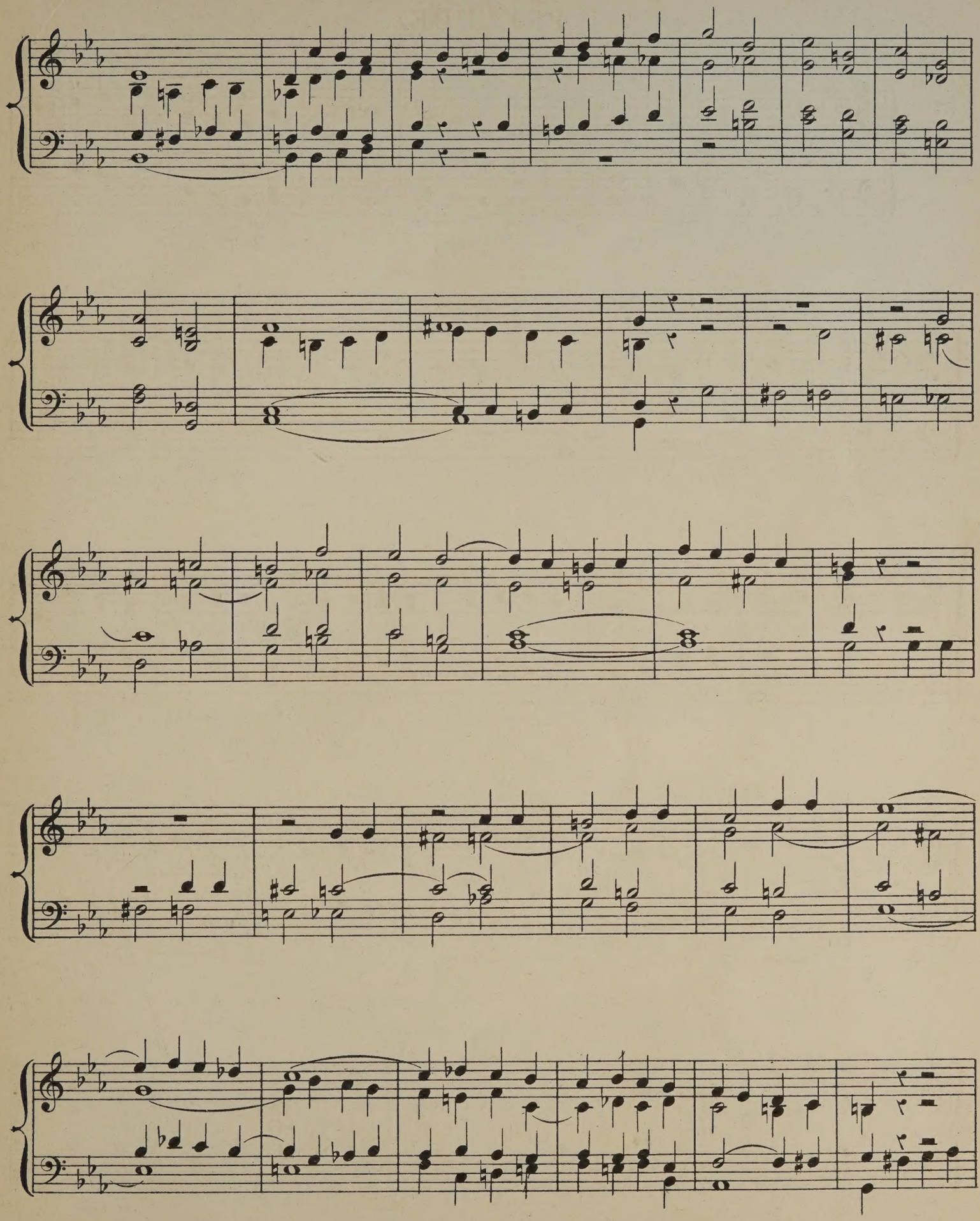
A. FREYER.

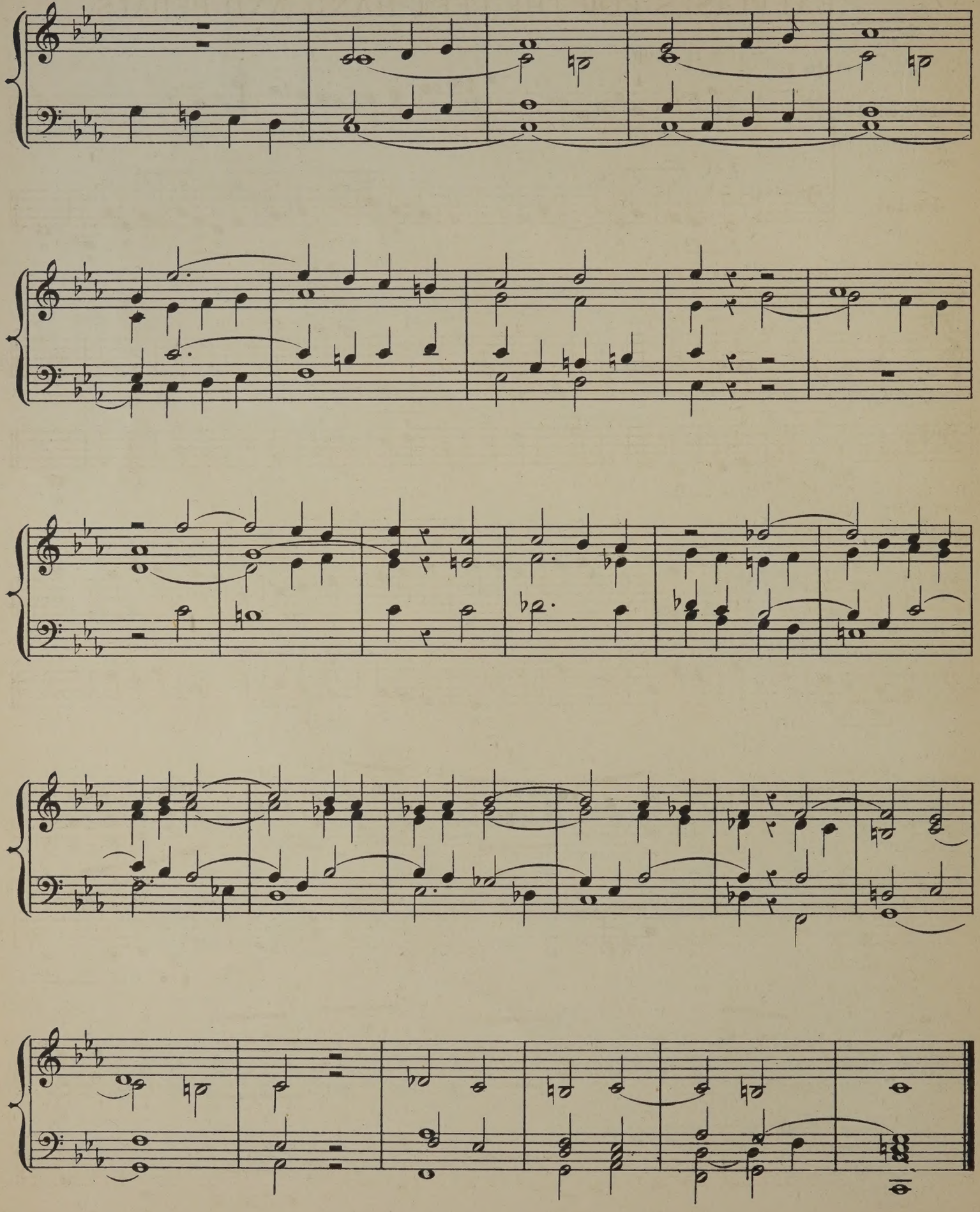


PRELUDE.

ADOLF HESSE.







EXERCISES FOR THE LEFT HAND AND PEDALS.

Soft 8 ft. stop.

Nº 1.

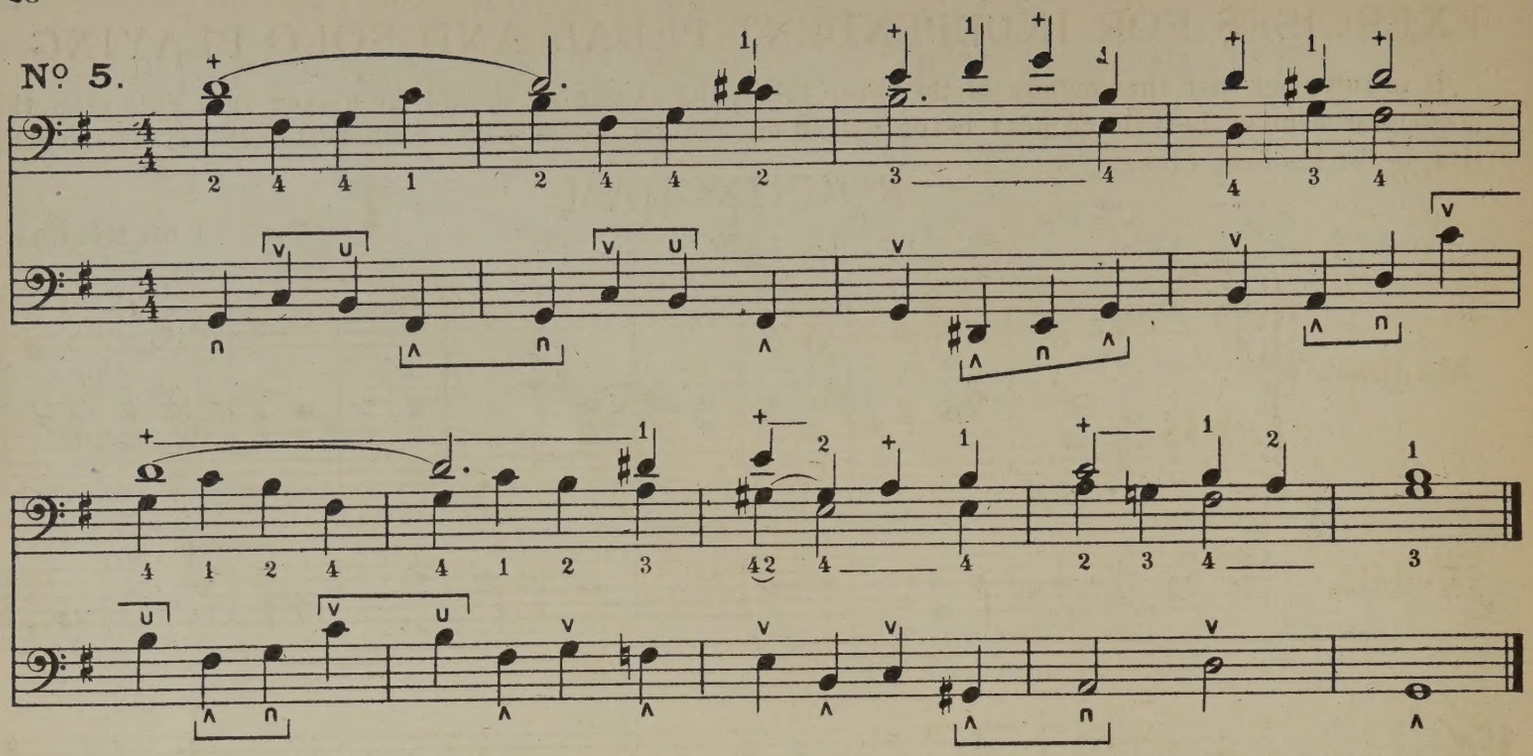
Left hand.

Pedal. 8 ft.

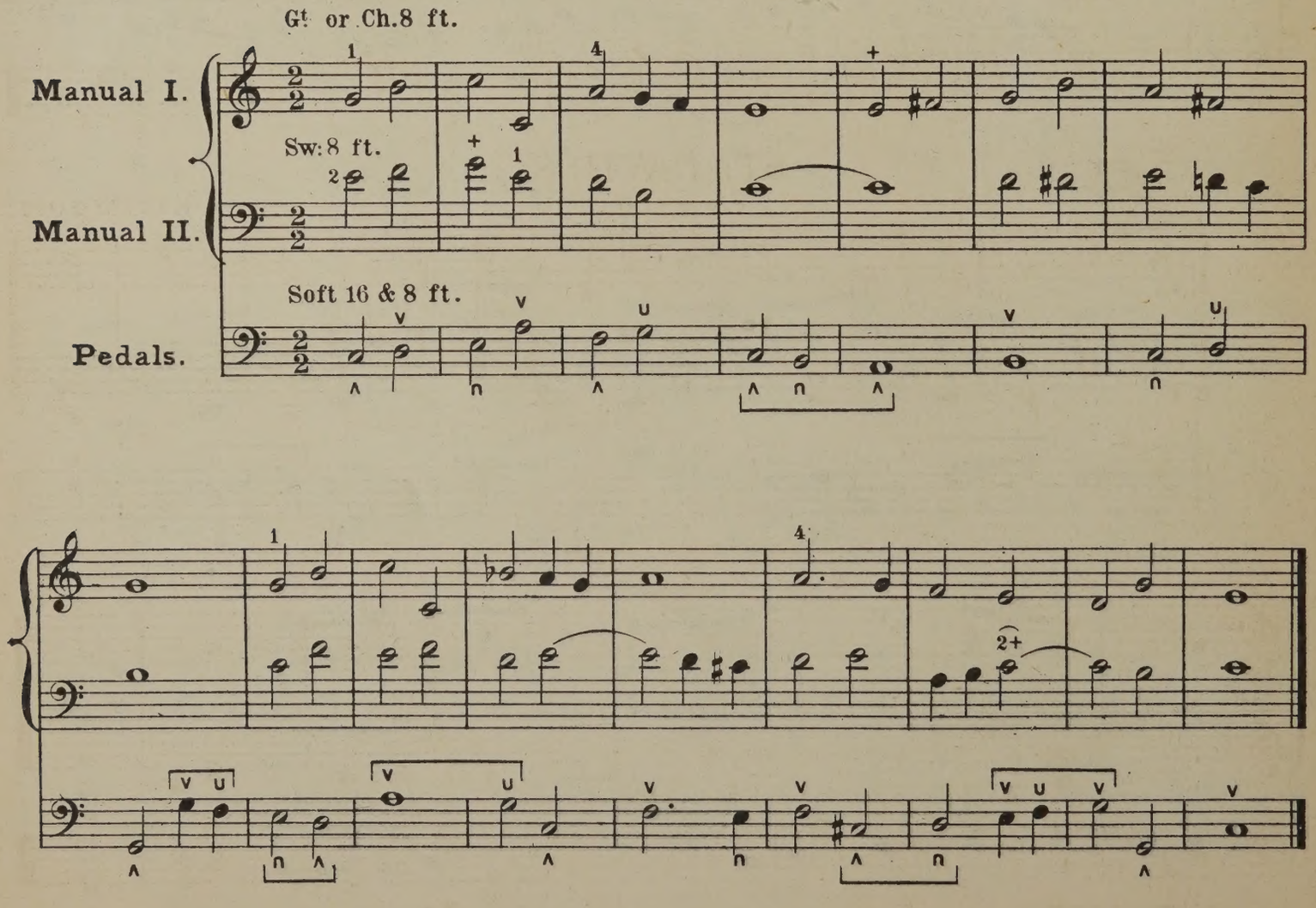
Nº 2.

Nº 3.

Nº 4. In 3 parts.



TRIO FOR TWO MANUALS AND PEDALS.



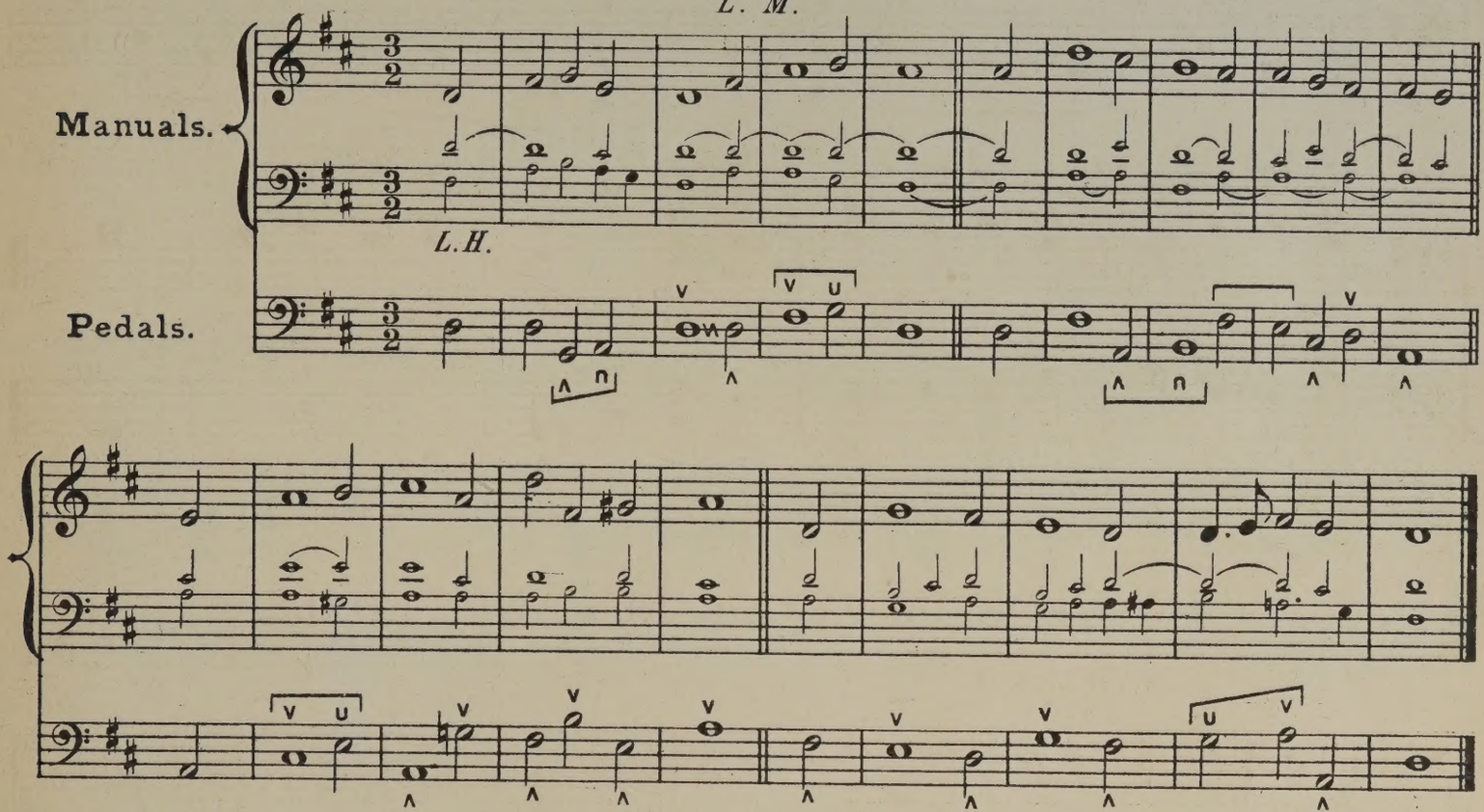
EXERCISES FOR INDEPENDENT PEDAL AND SOLO PLAYING.

It is intended that the melody of the three following examples should be played on a Solo stop, the accompaniment or Left hand part being played on another set of keys, with softer stops. The third line is for the Feet alone.

ROCKINGHAM.

L. M.

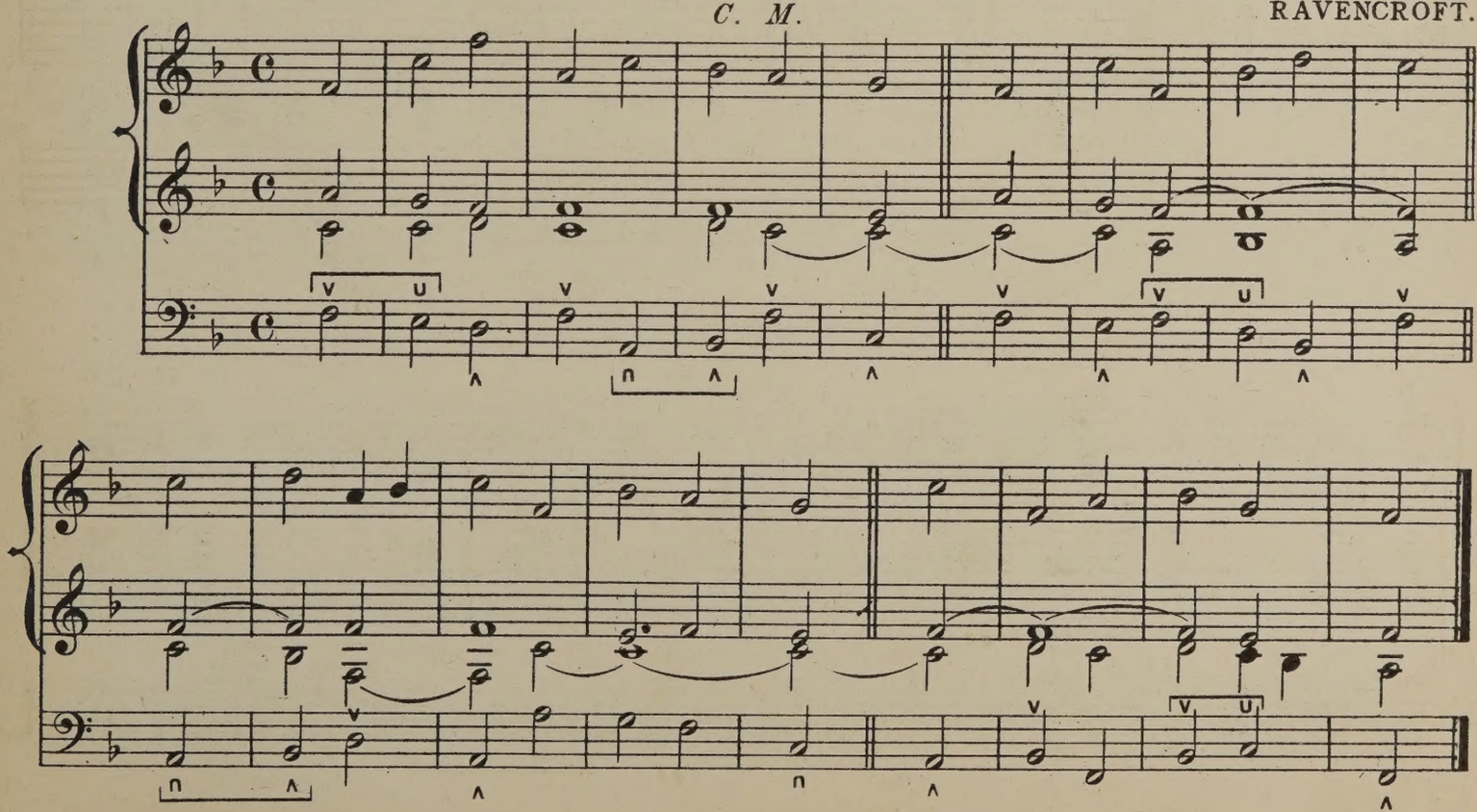
Dr MILLAR.



ST: DAVID'S.

C. M.

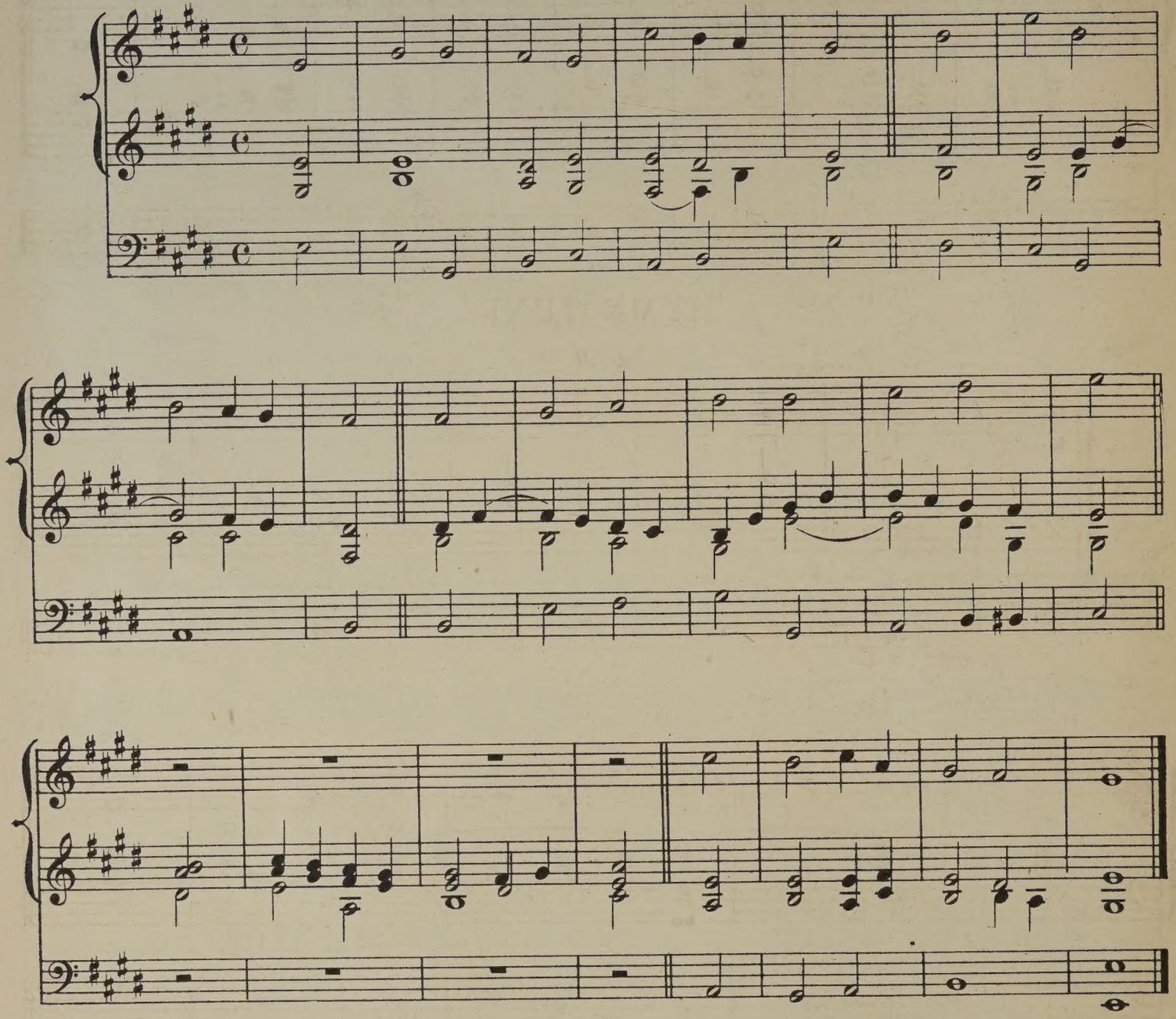
RAVENCROFT.



FOUNDLING.

C. M. 8. 6. 8. 6.

W. RUSSELL.

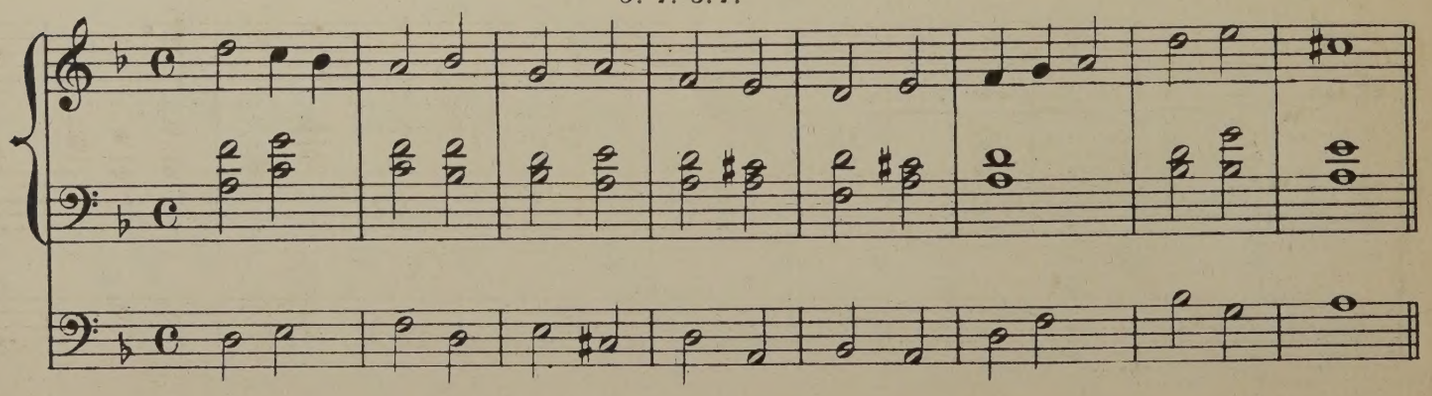


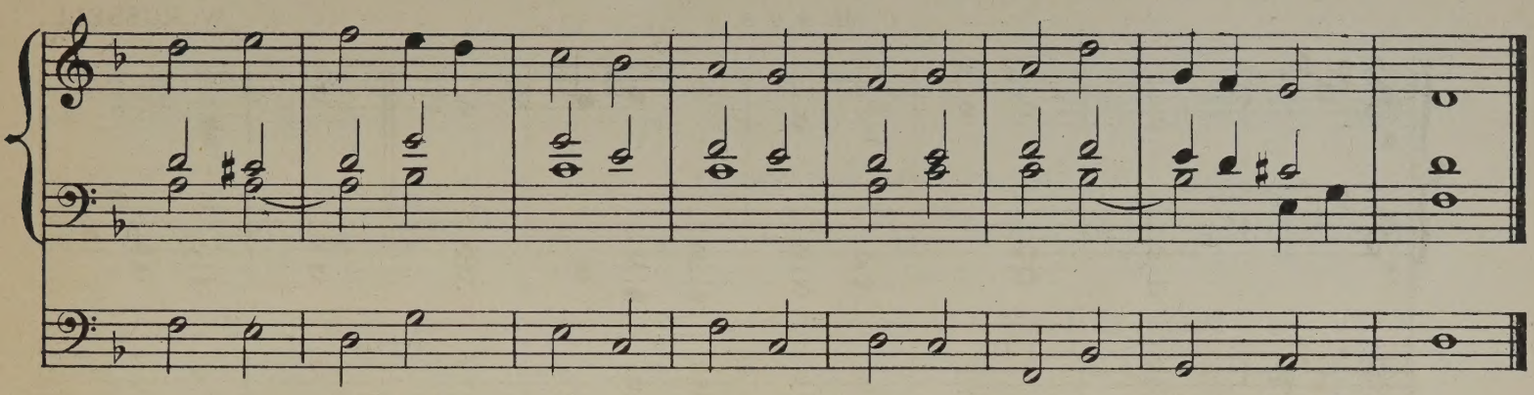
This tune is Copyright.

HYMN TUNE.

8. 7. 8. 7.

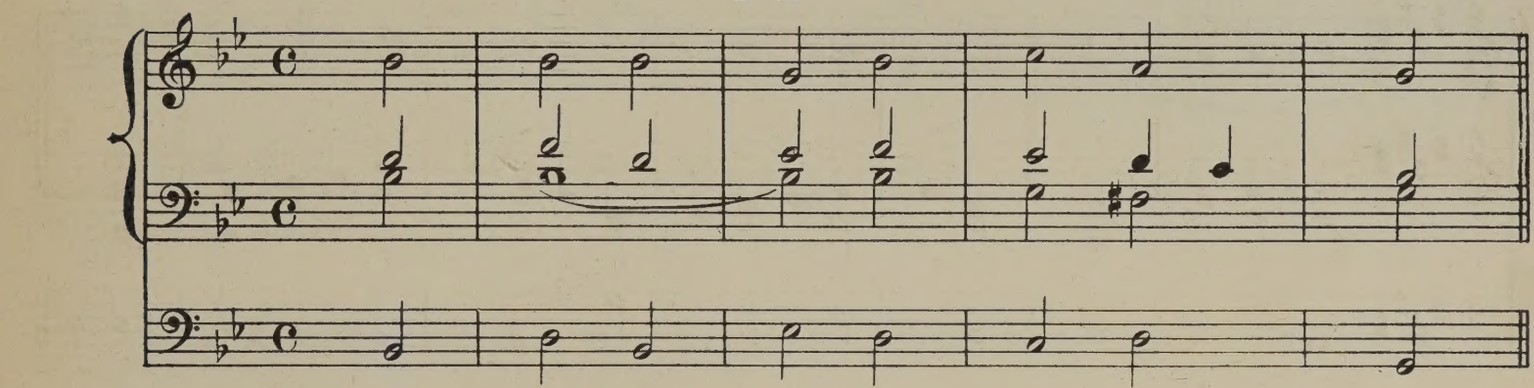
Dr BOYCE.

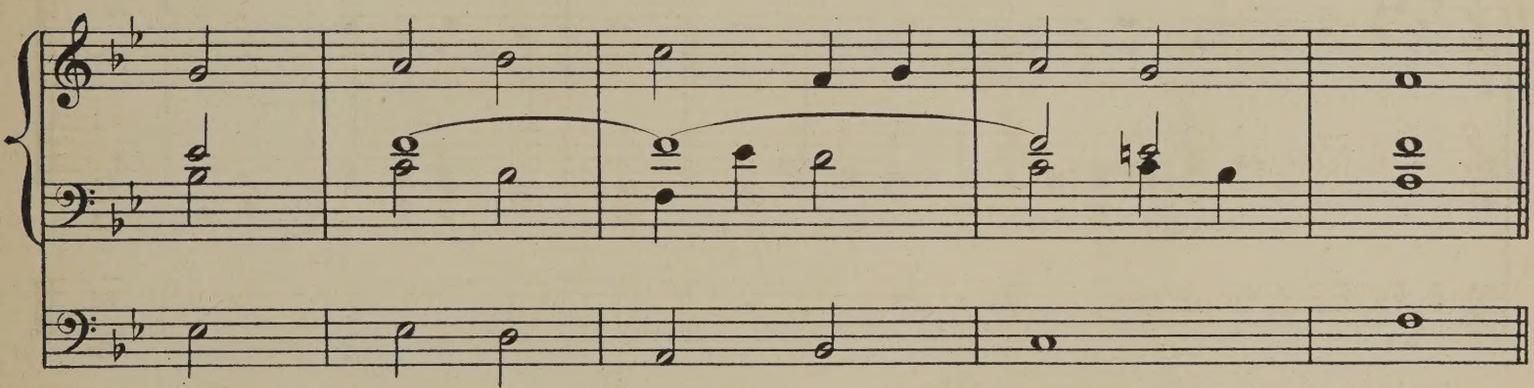


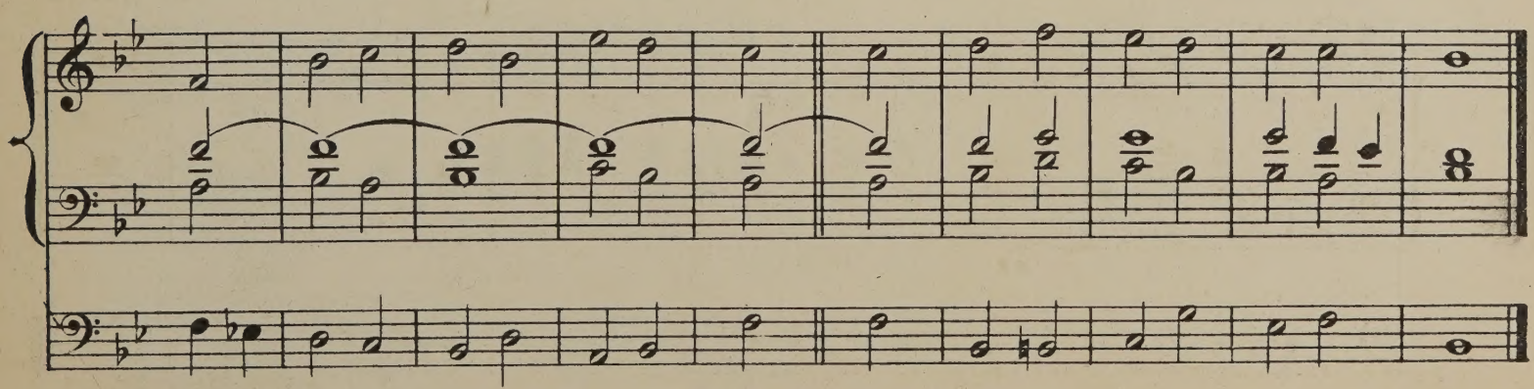


HYMN TUNE.

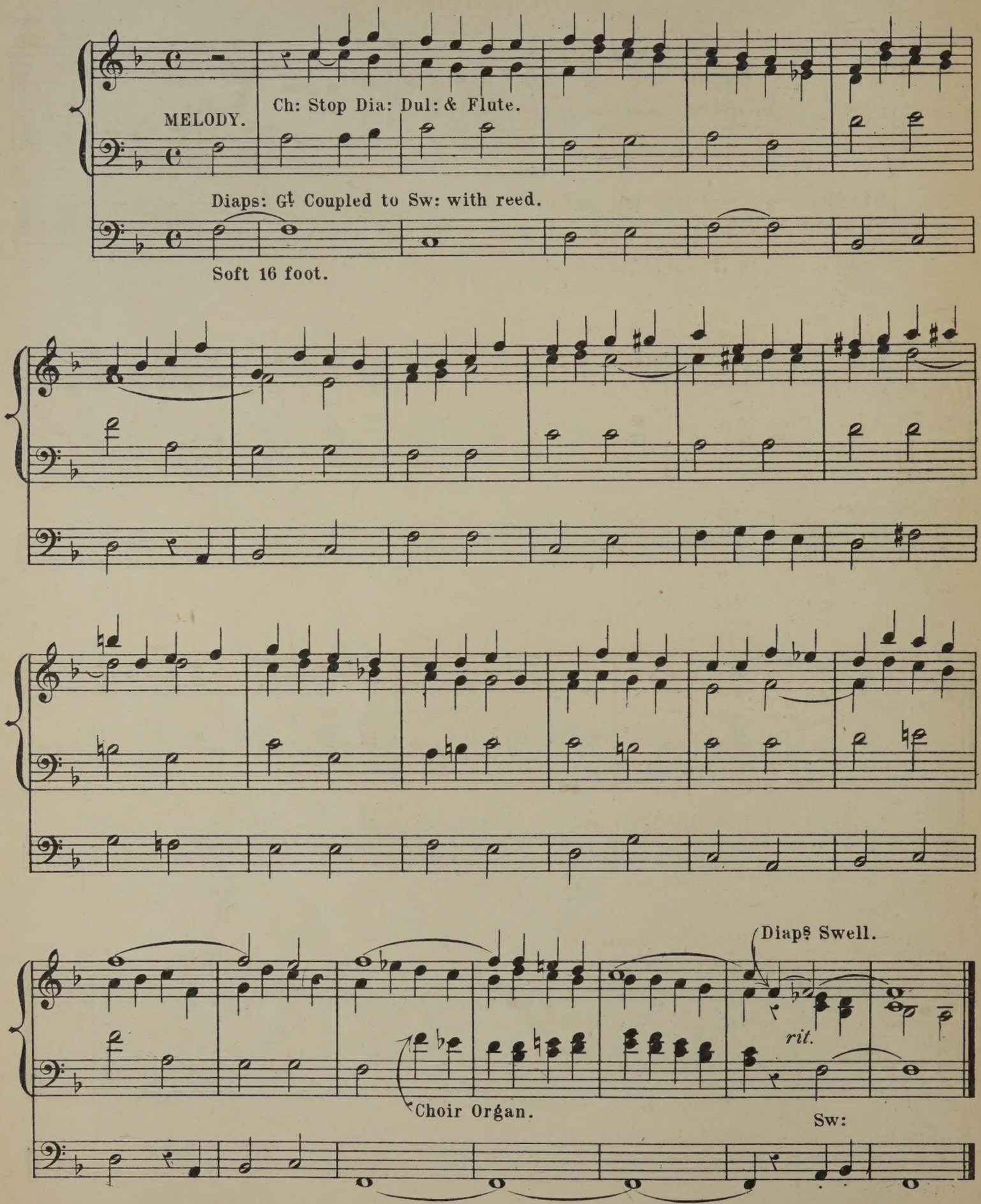
L. M.





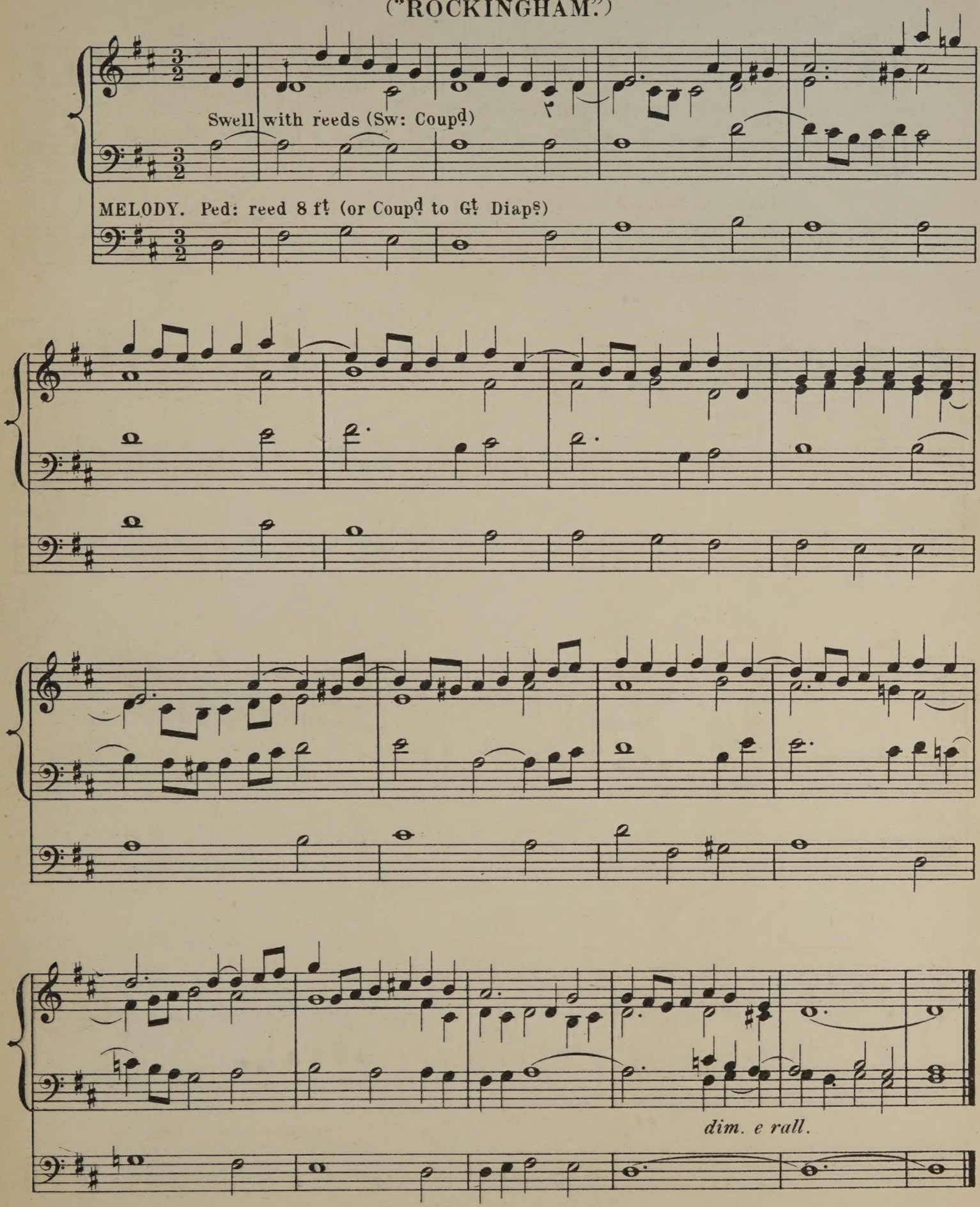


EXAMPLE OF A MELODY IN THE TENOR.



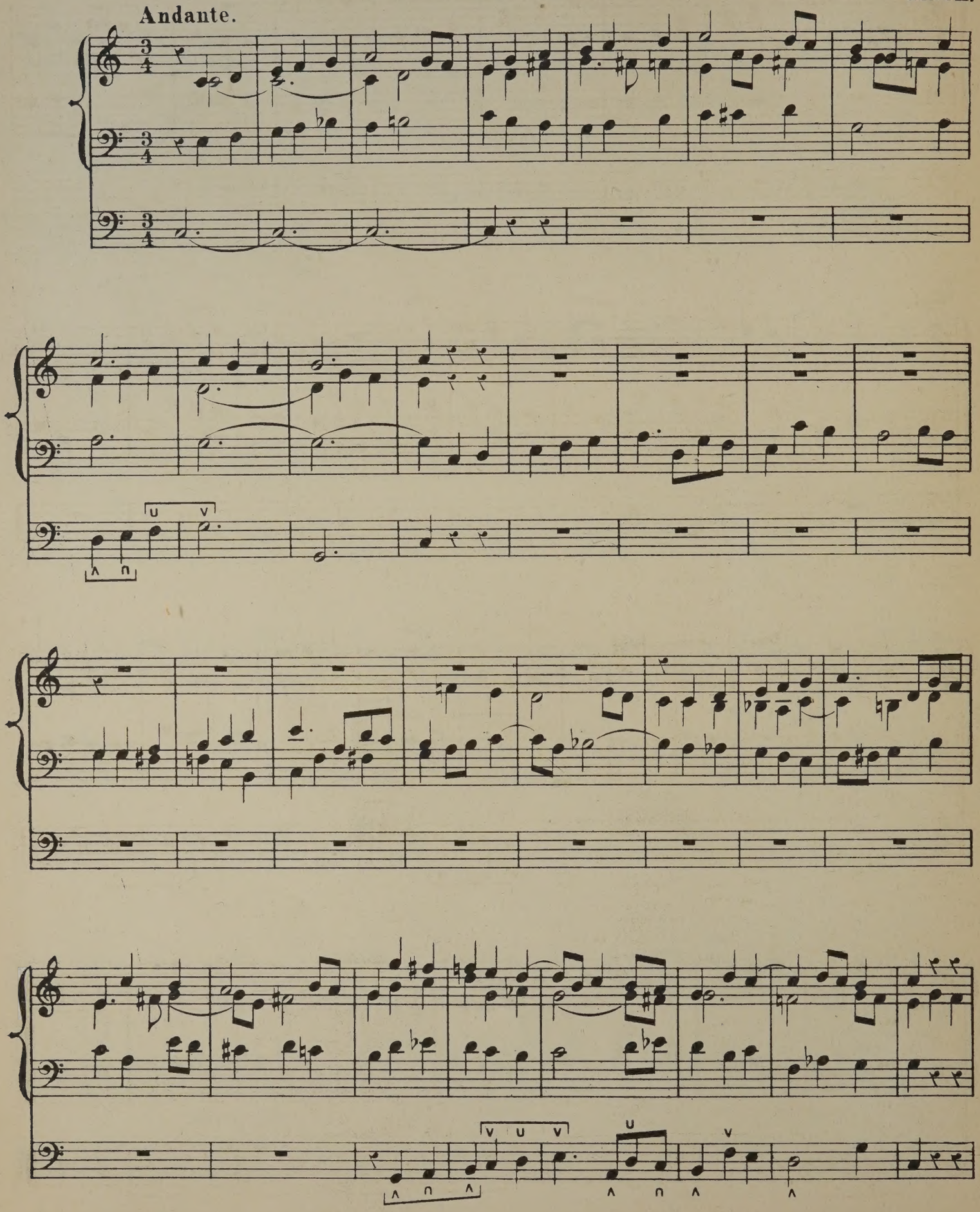
EXAMPLE OF A MELODY IN THE BASS.

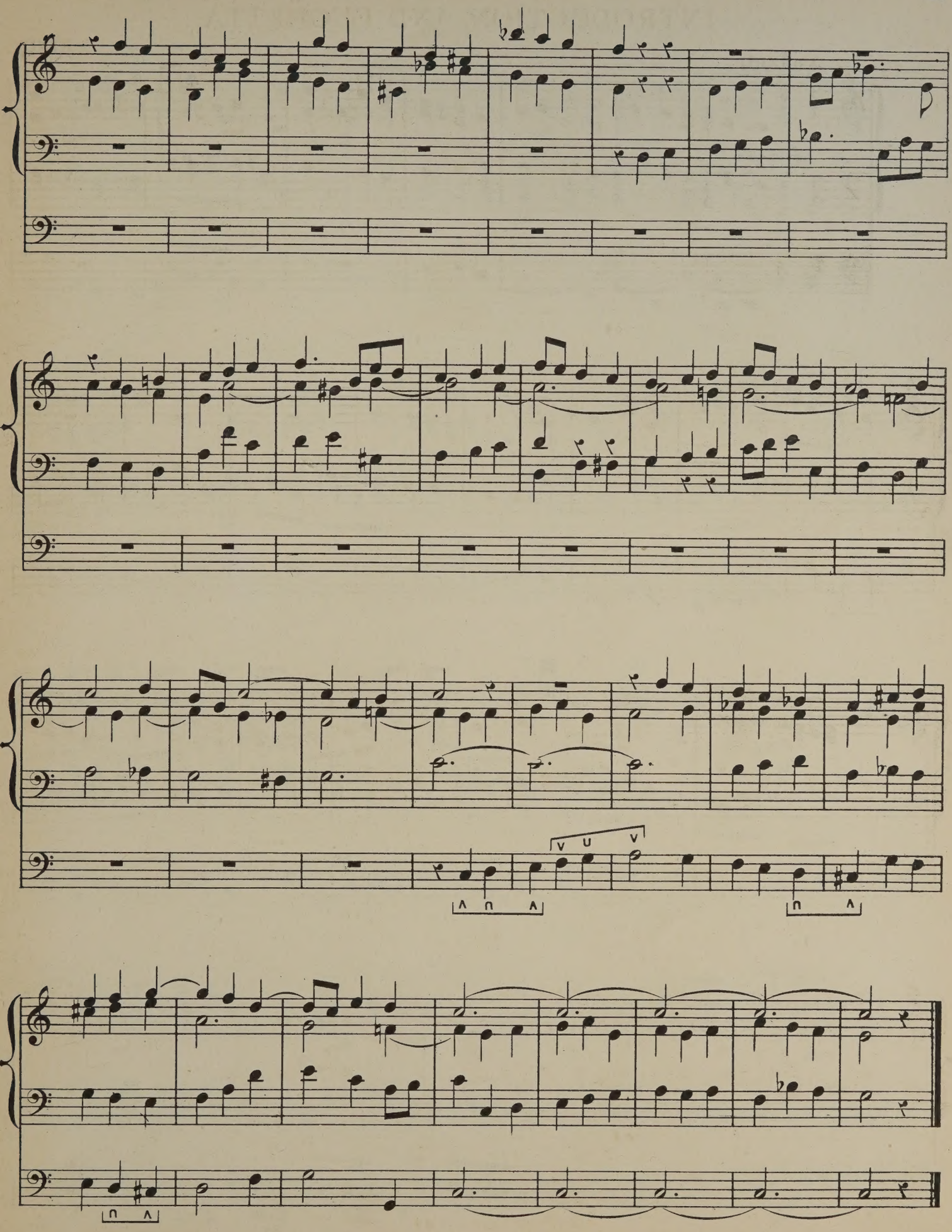
("ROCKINGHAM.")



INTRODUCTION AND FUGHETTA.

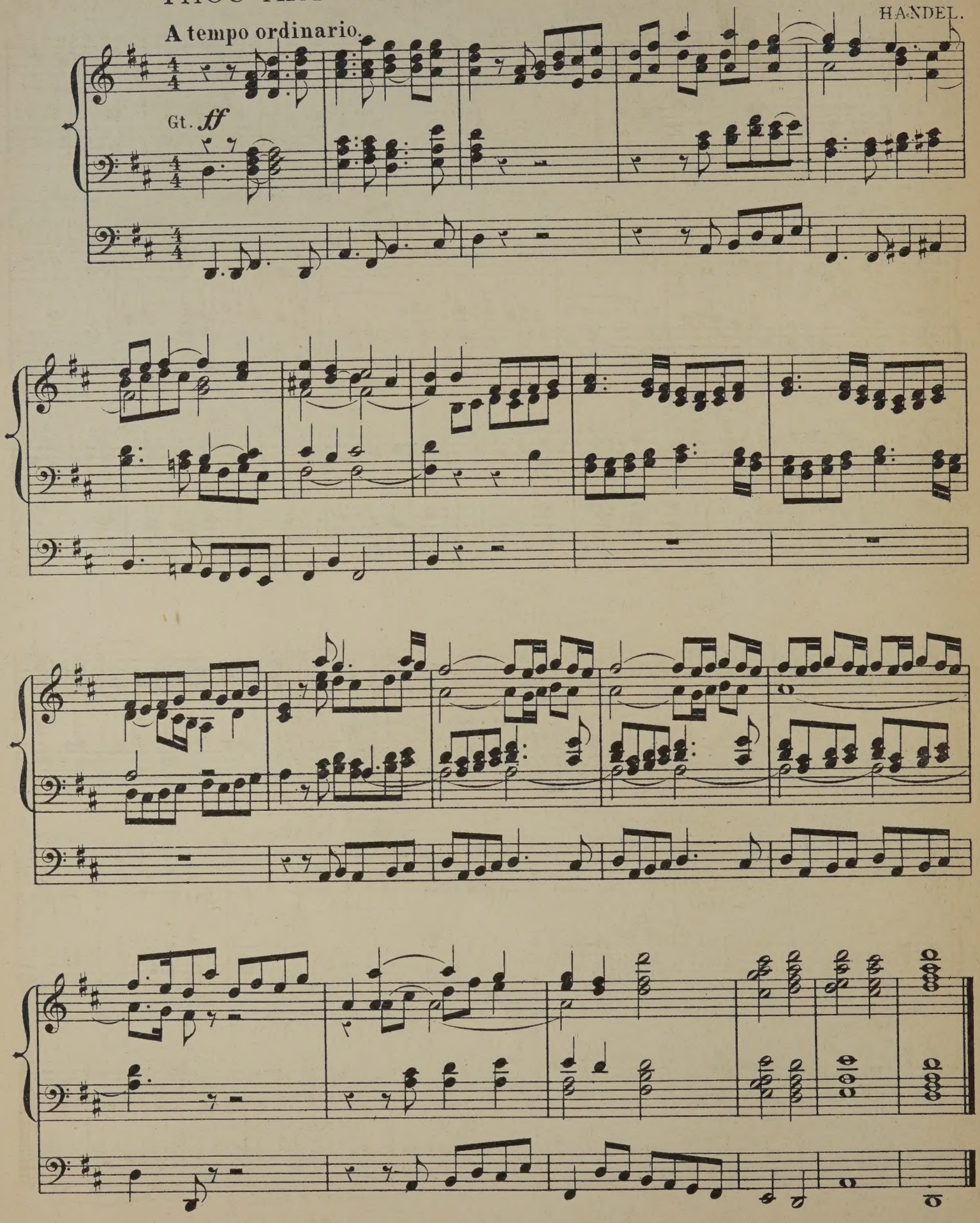
RINCK.





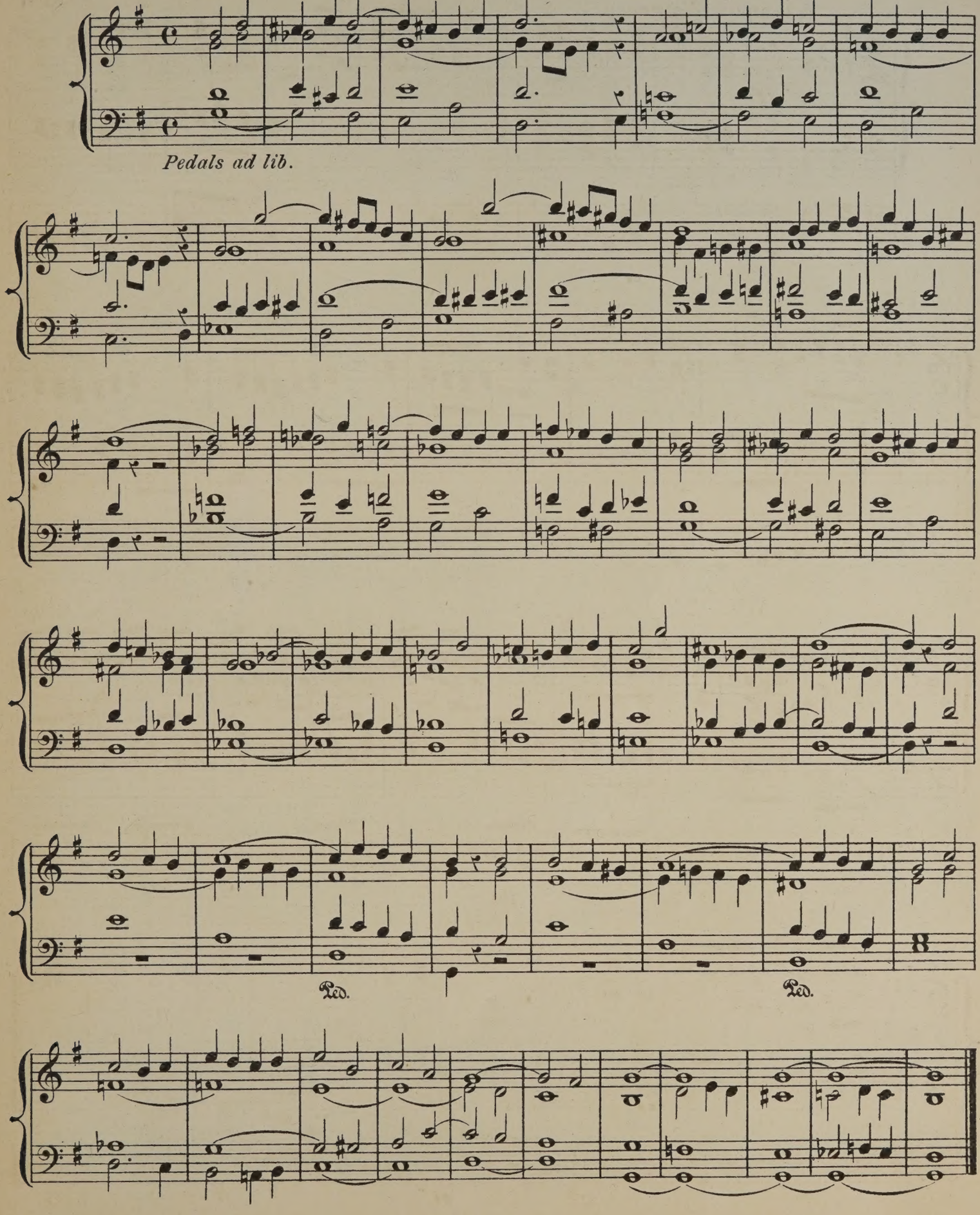
"THOU ART THE KING OF GLORY." (Chorus.)

HANDEL.



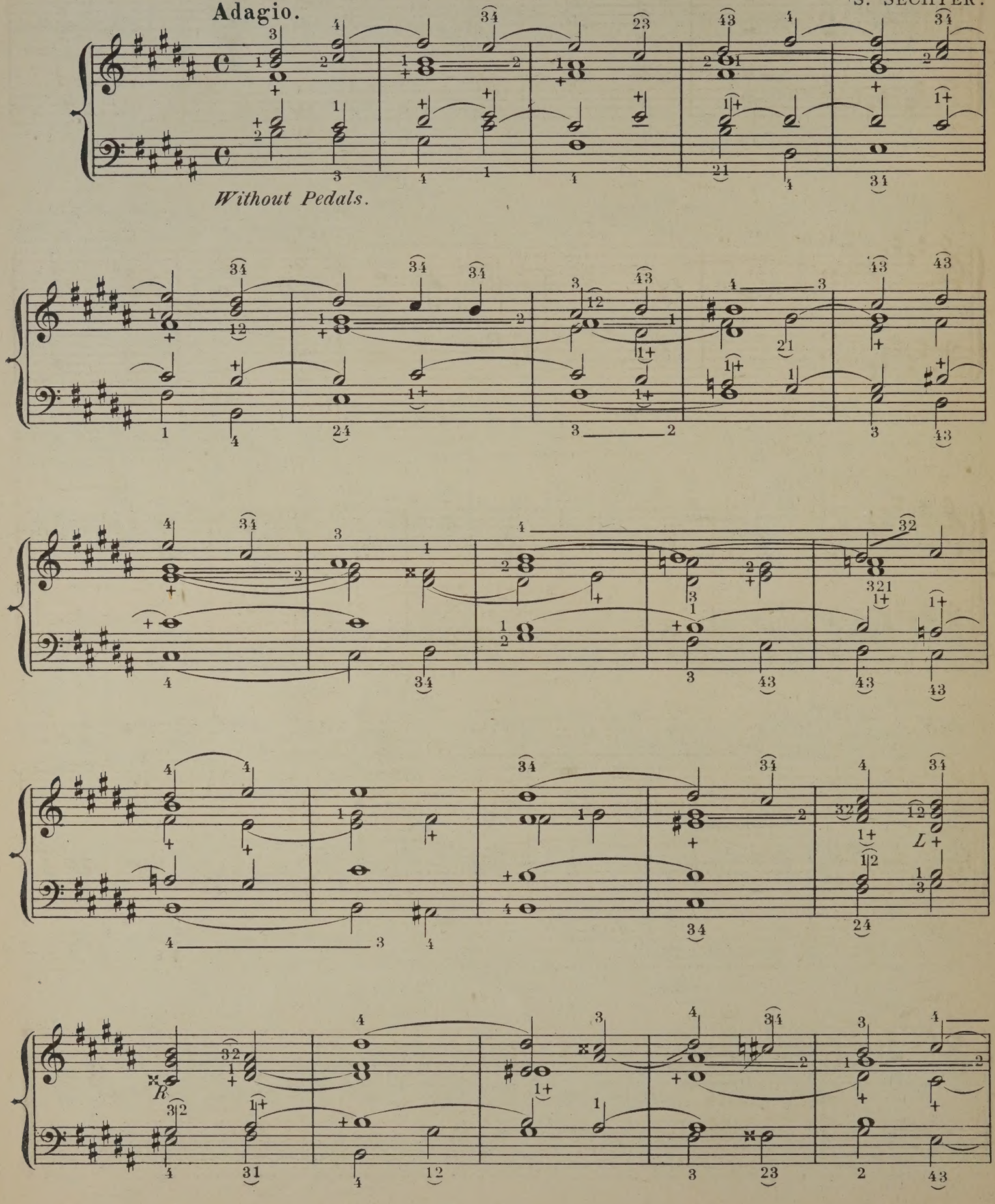
ANDANTE IN G.

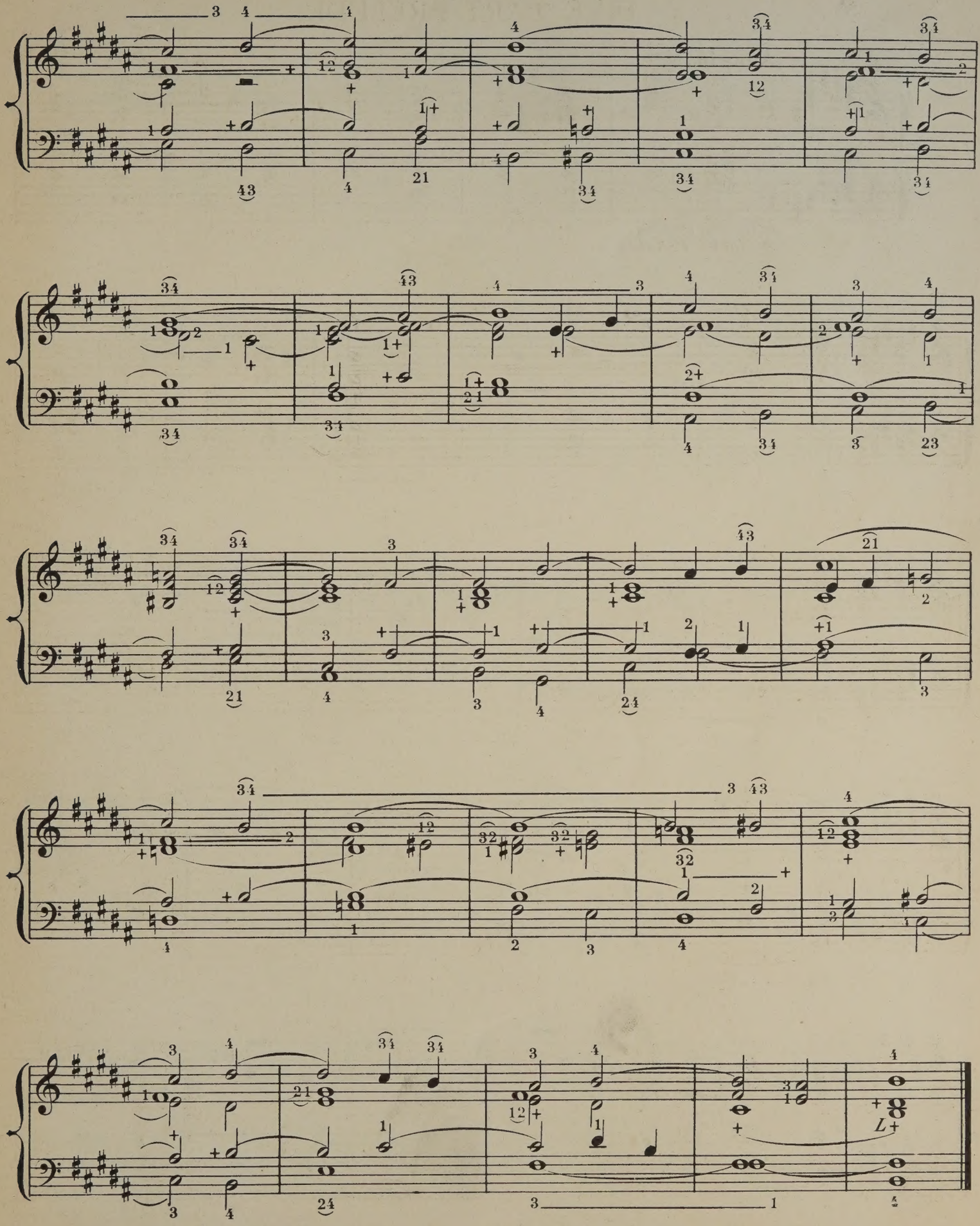
A. HESSE.



FIVE PART PRELUDE.

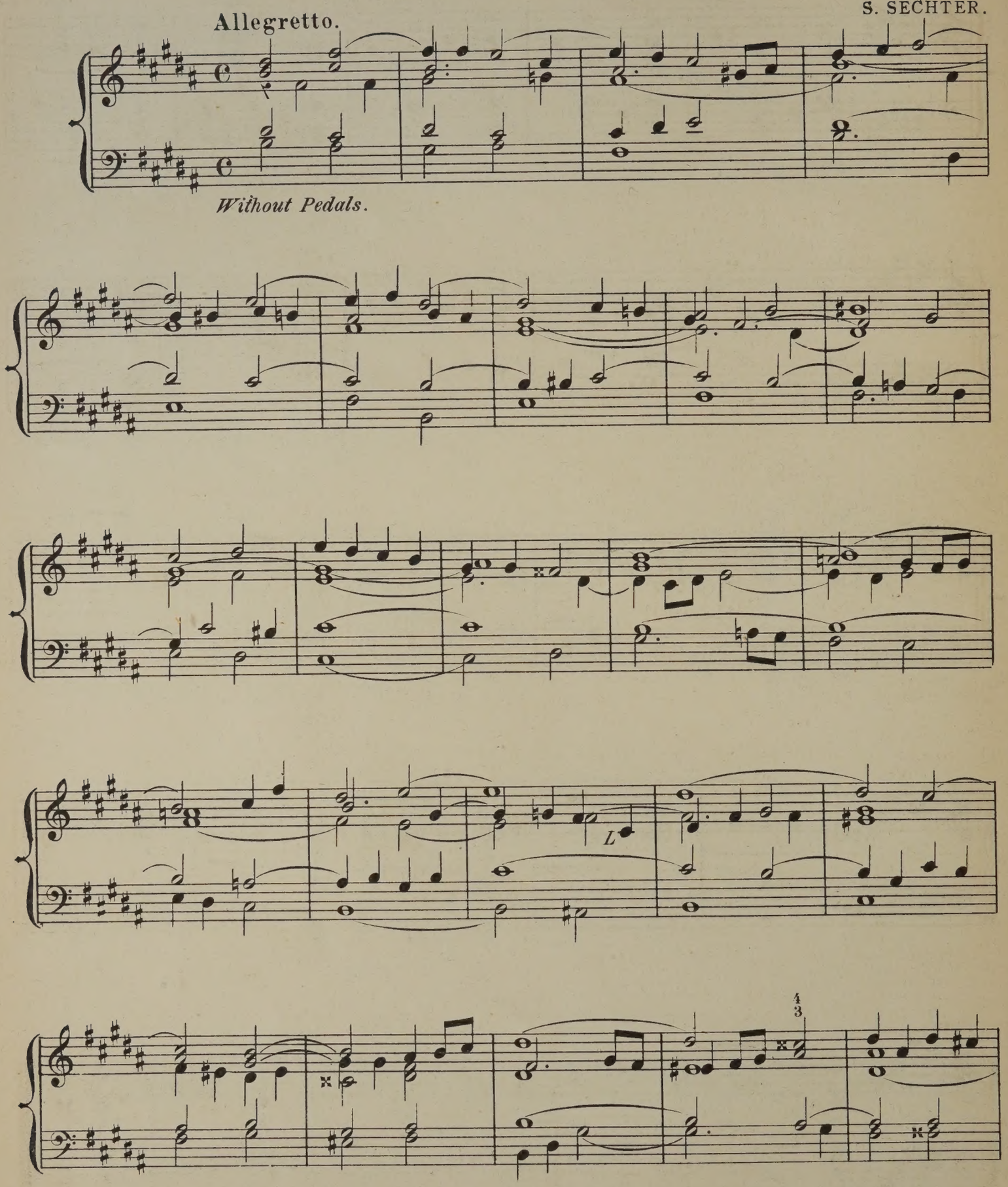
S. SECHTER.



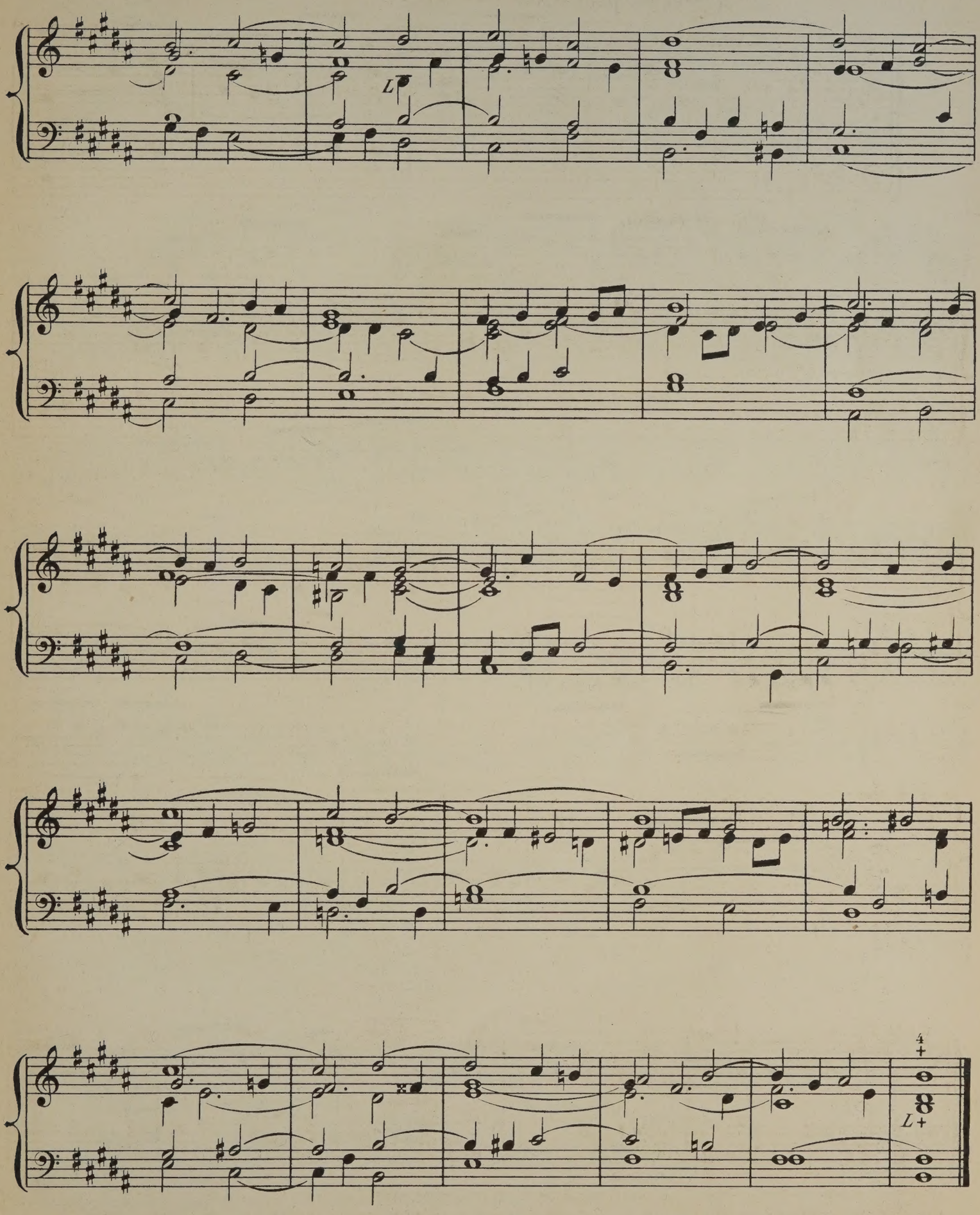


VARIATION I.*

S. SECHTER.

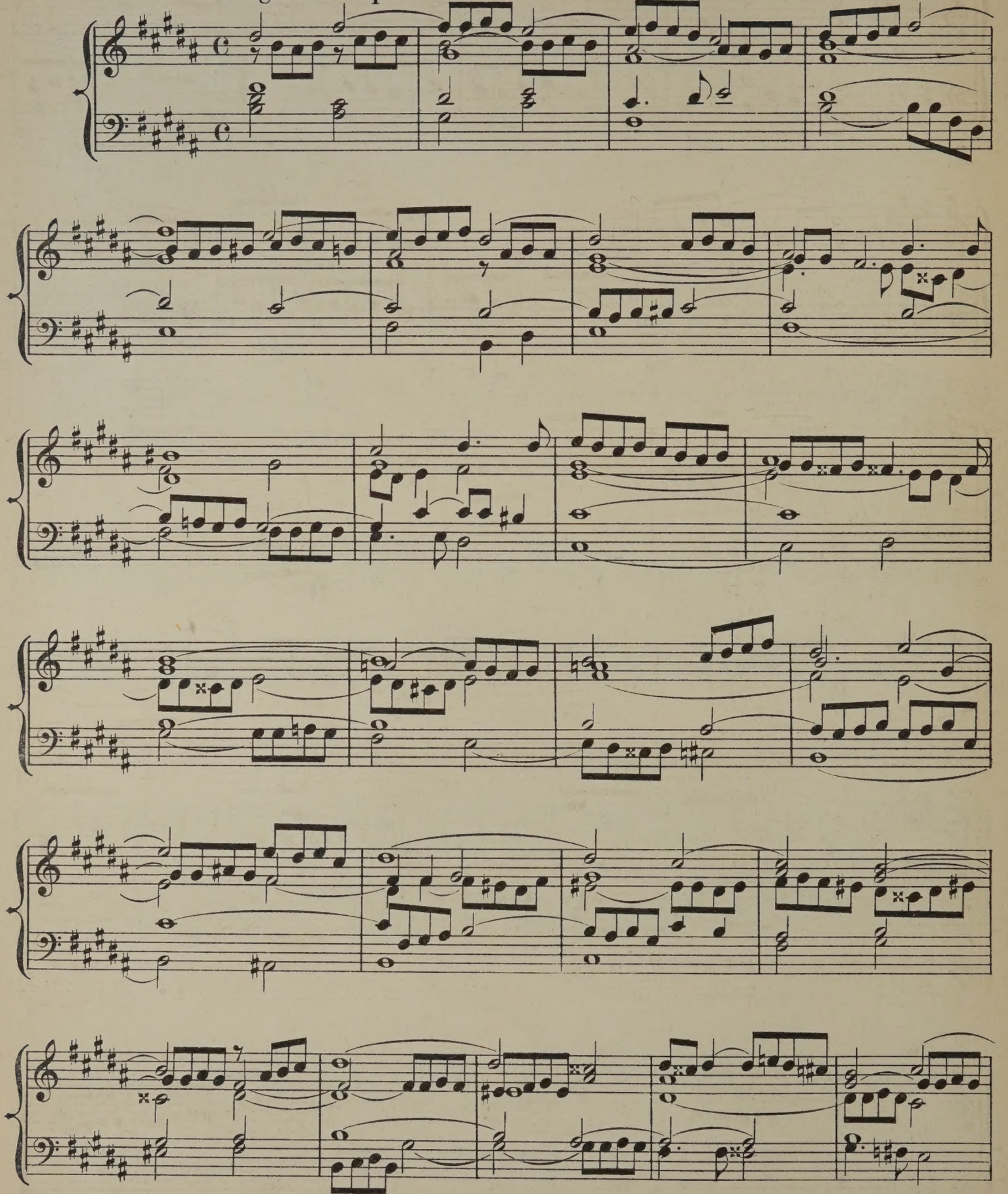


* Almost the identical fingering as with the Prelude (p. 38) obtains with this Variation.

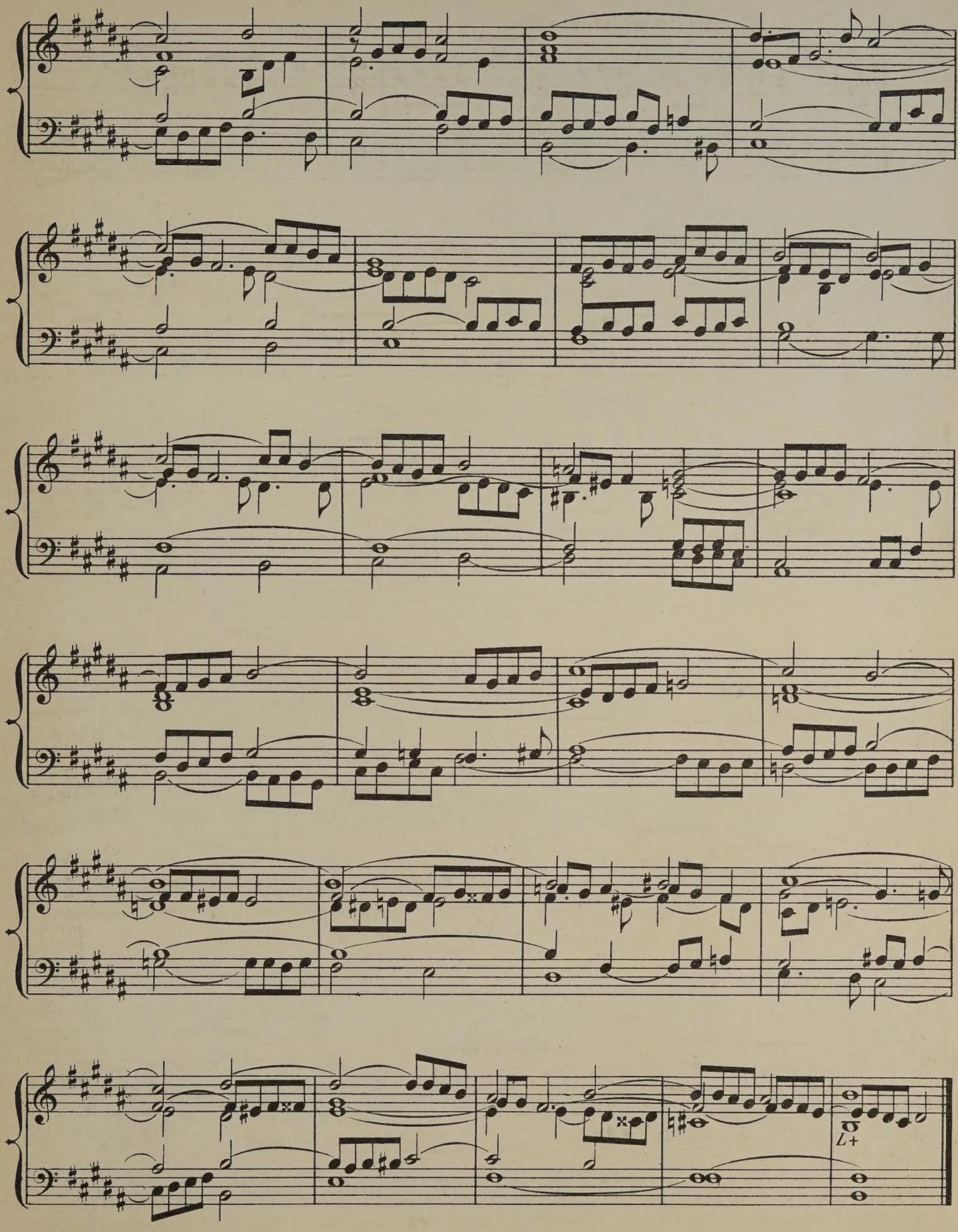

L
4
+
L+

VARIATION II.*

Allegretto ma poco vivo. S. SECHTER.

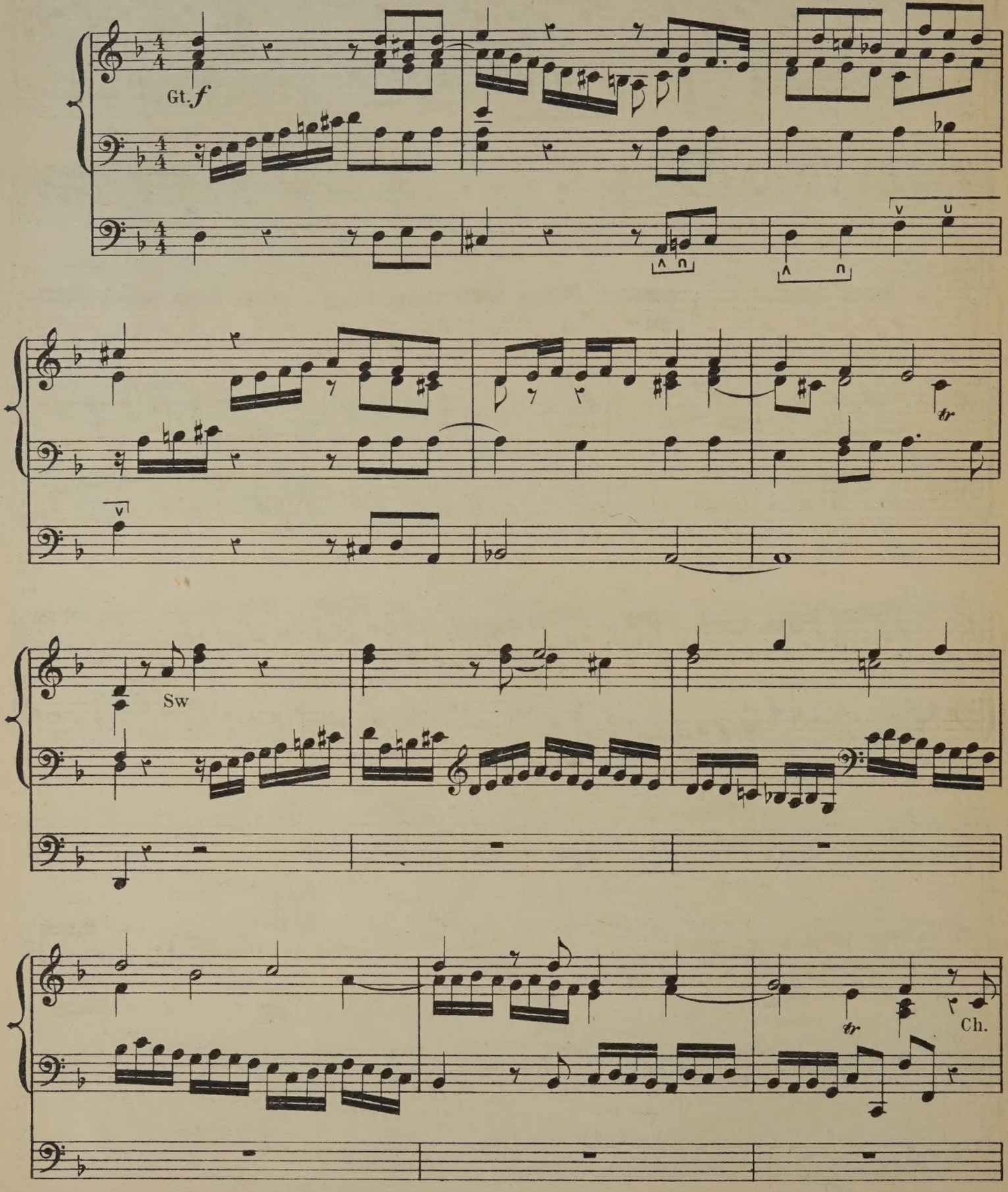


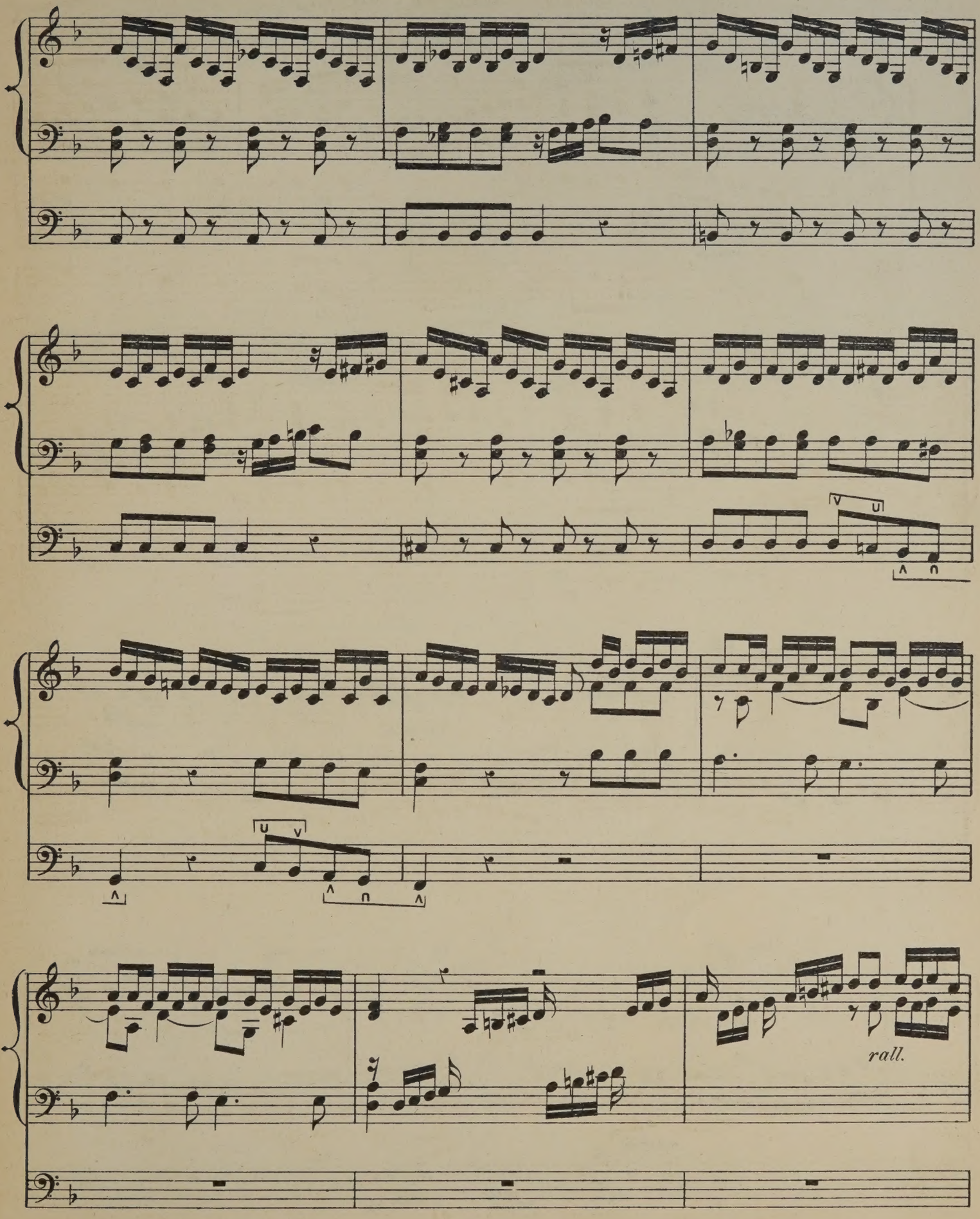
* The principle of fingering as before must be pursued with this Variation, only with added acceleration in the smooth exchange of the fingers. Care should be exercised to observe the right *Counts* of the inner R. H. part, which, in some places, is difficult to show clearly from the two parts on either side of it.

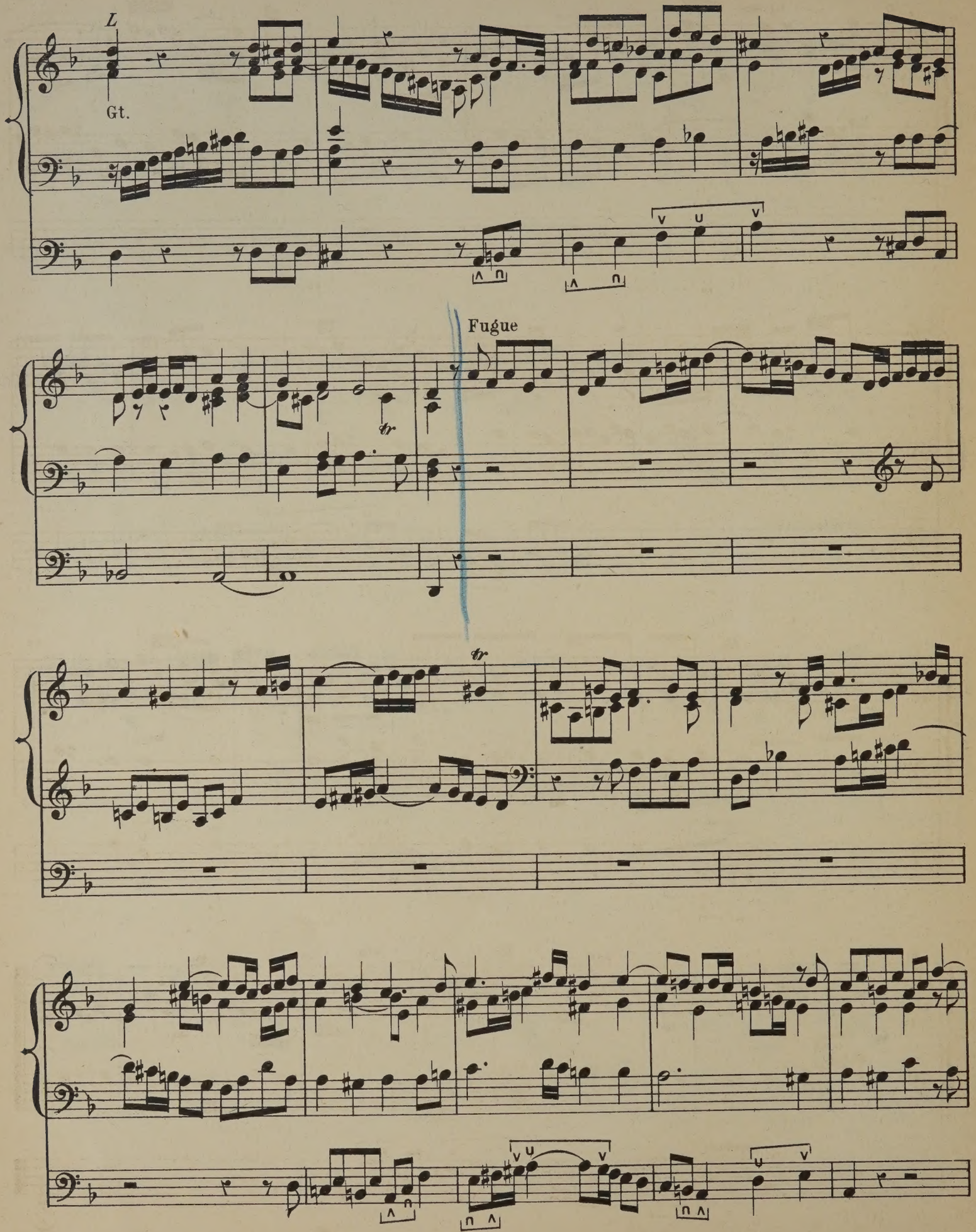

L+

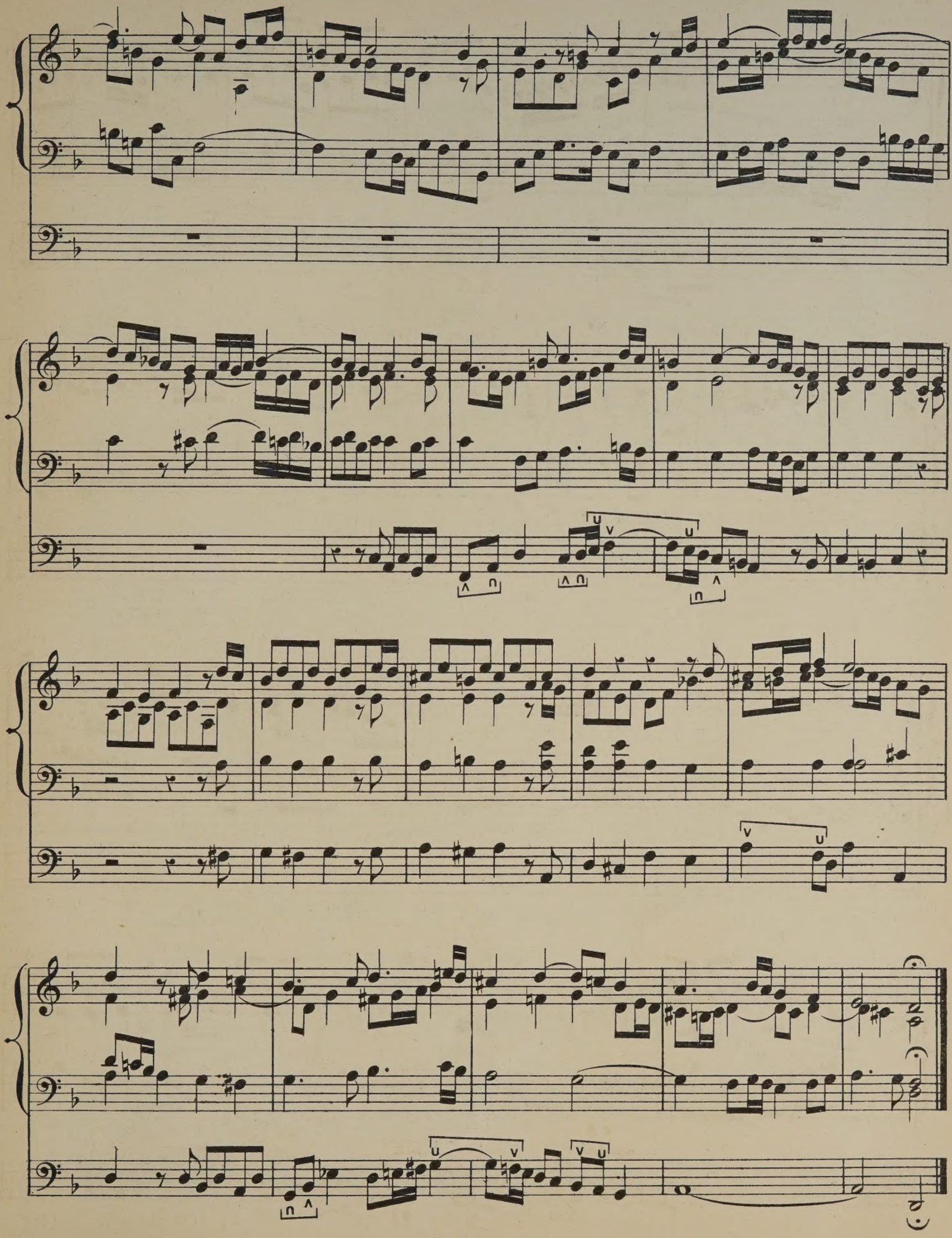
PRELUDE AND FUGUE.

J. S. BACH.



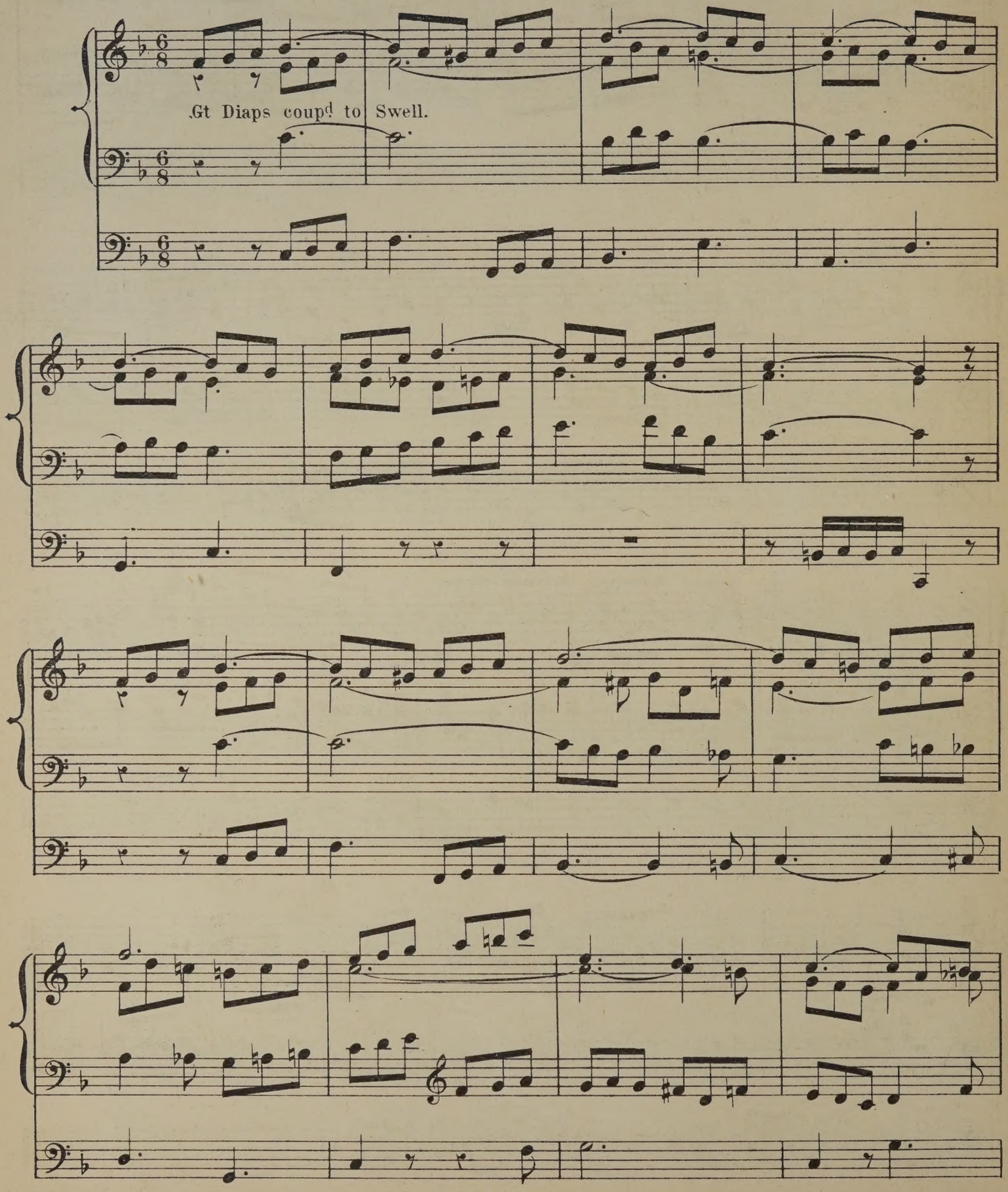

rall.

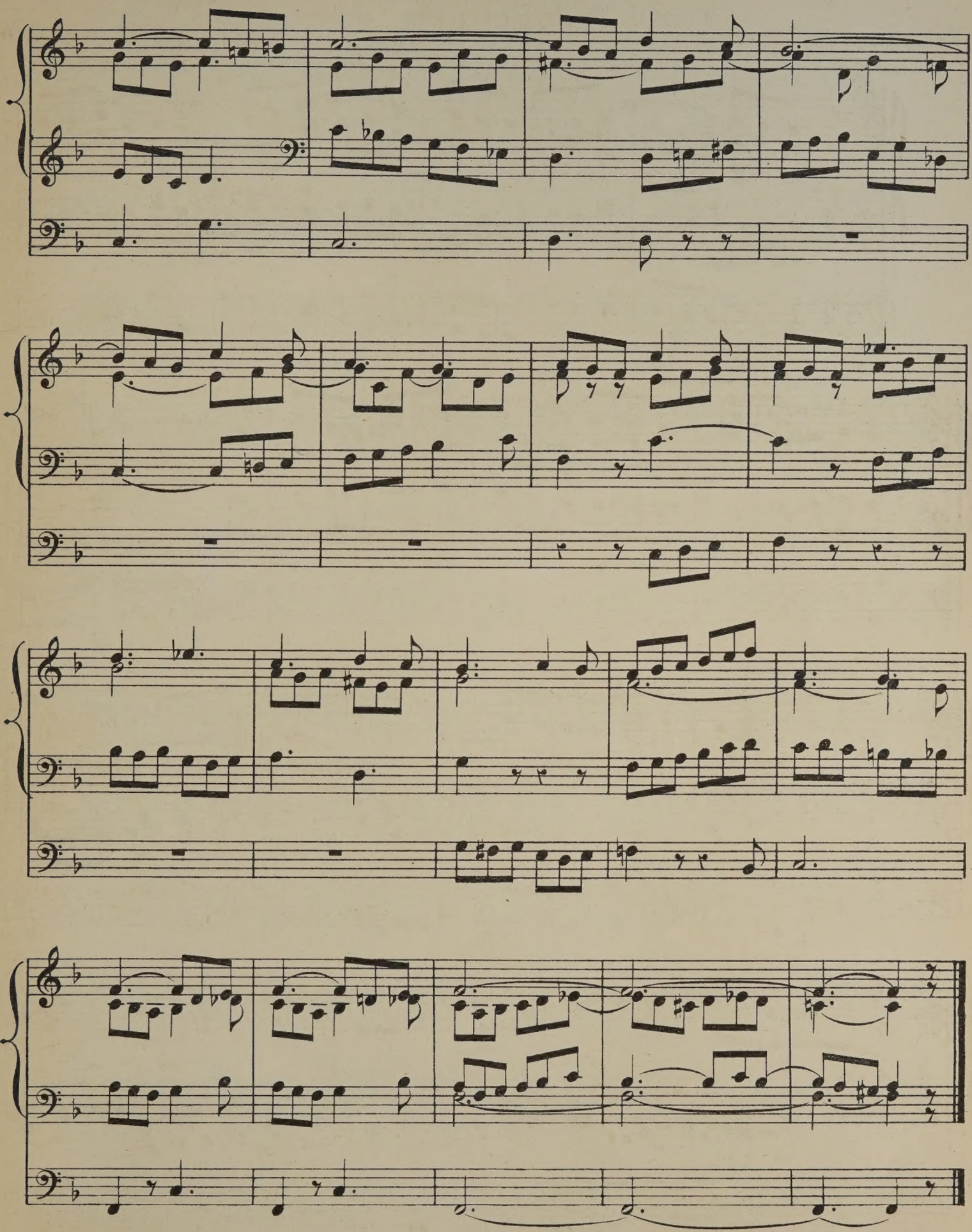

L
Gt.
Fugue



PRELUDE.

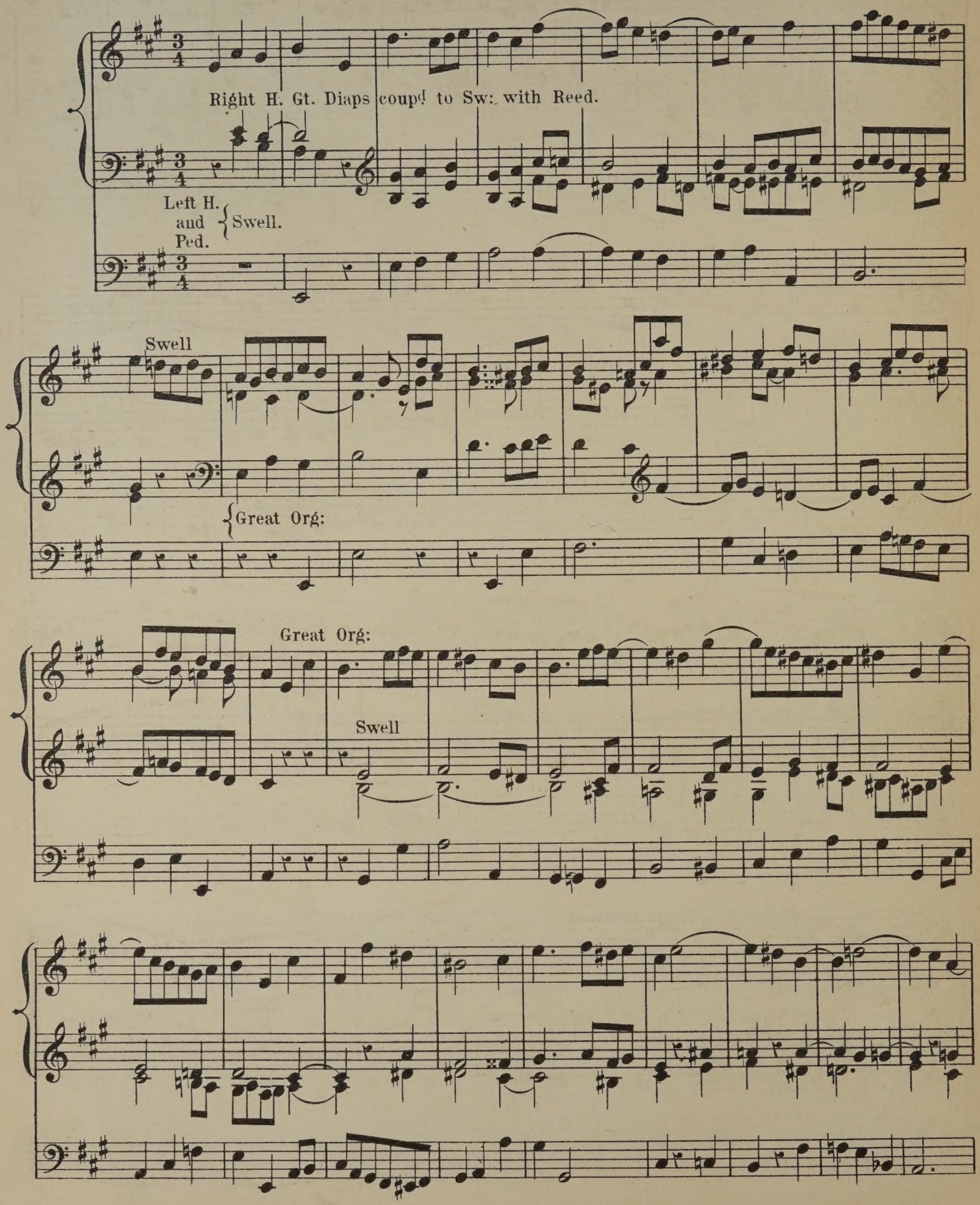
RINCK.

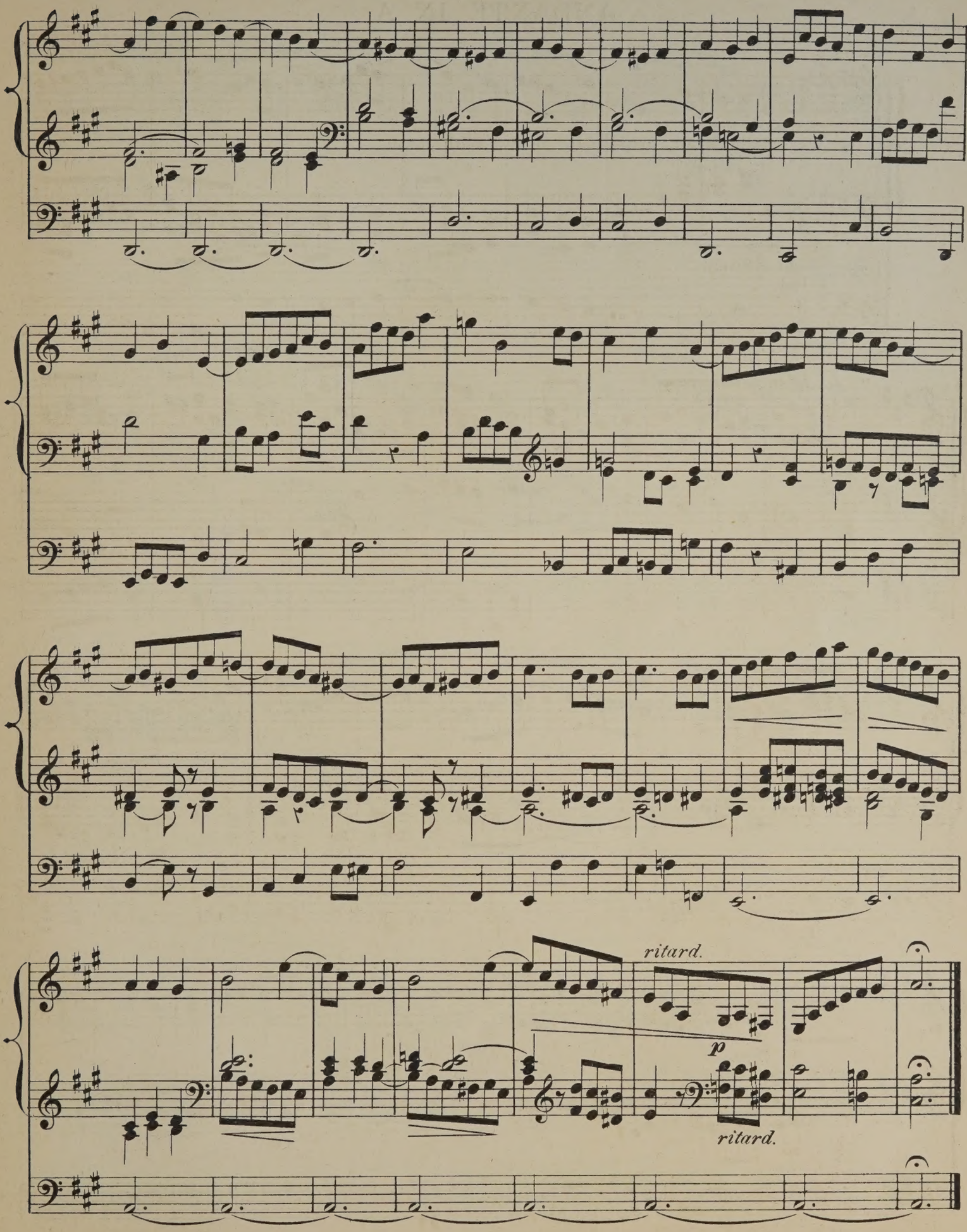




ANDANTE IN A.

A. HESSE.

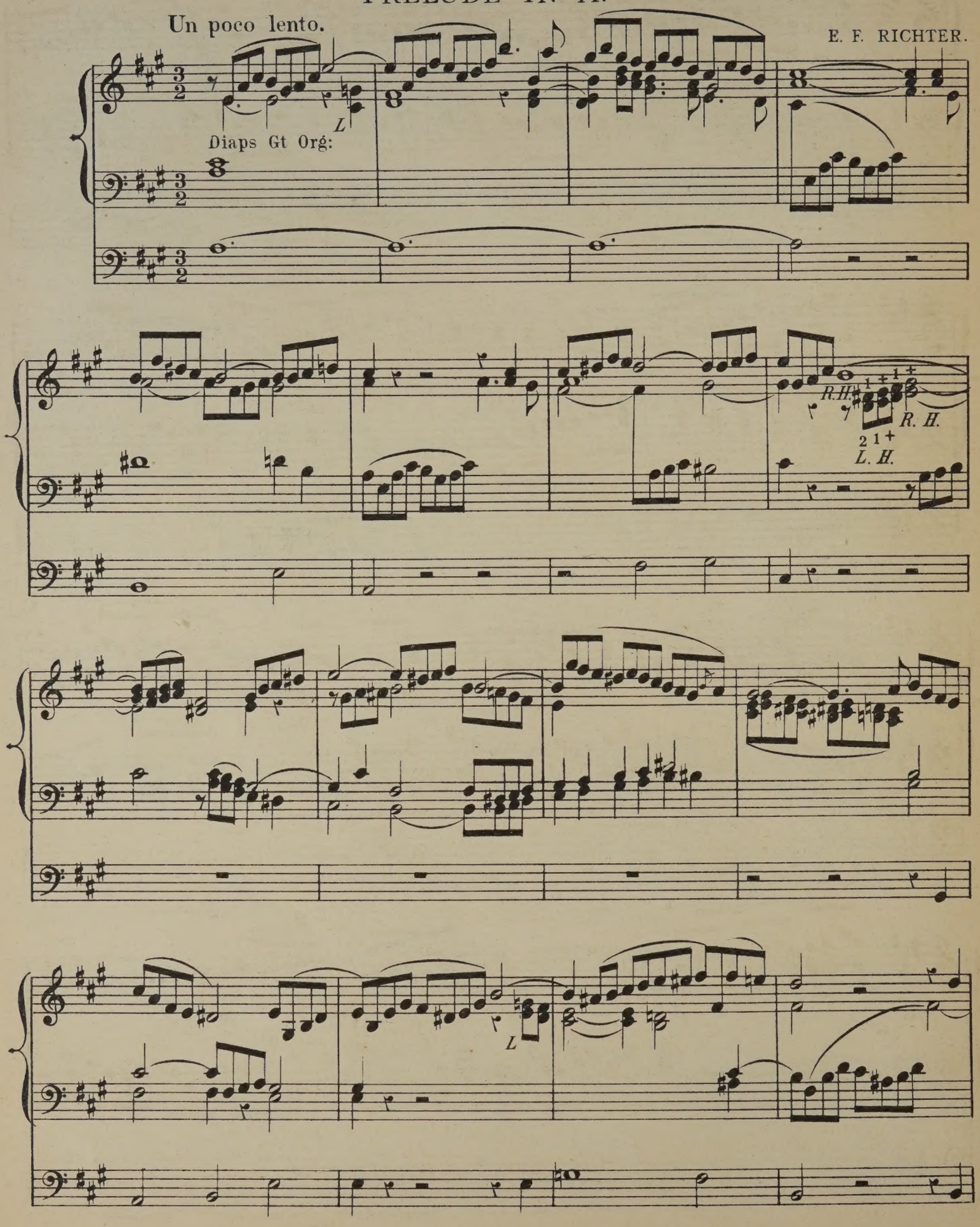


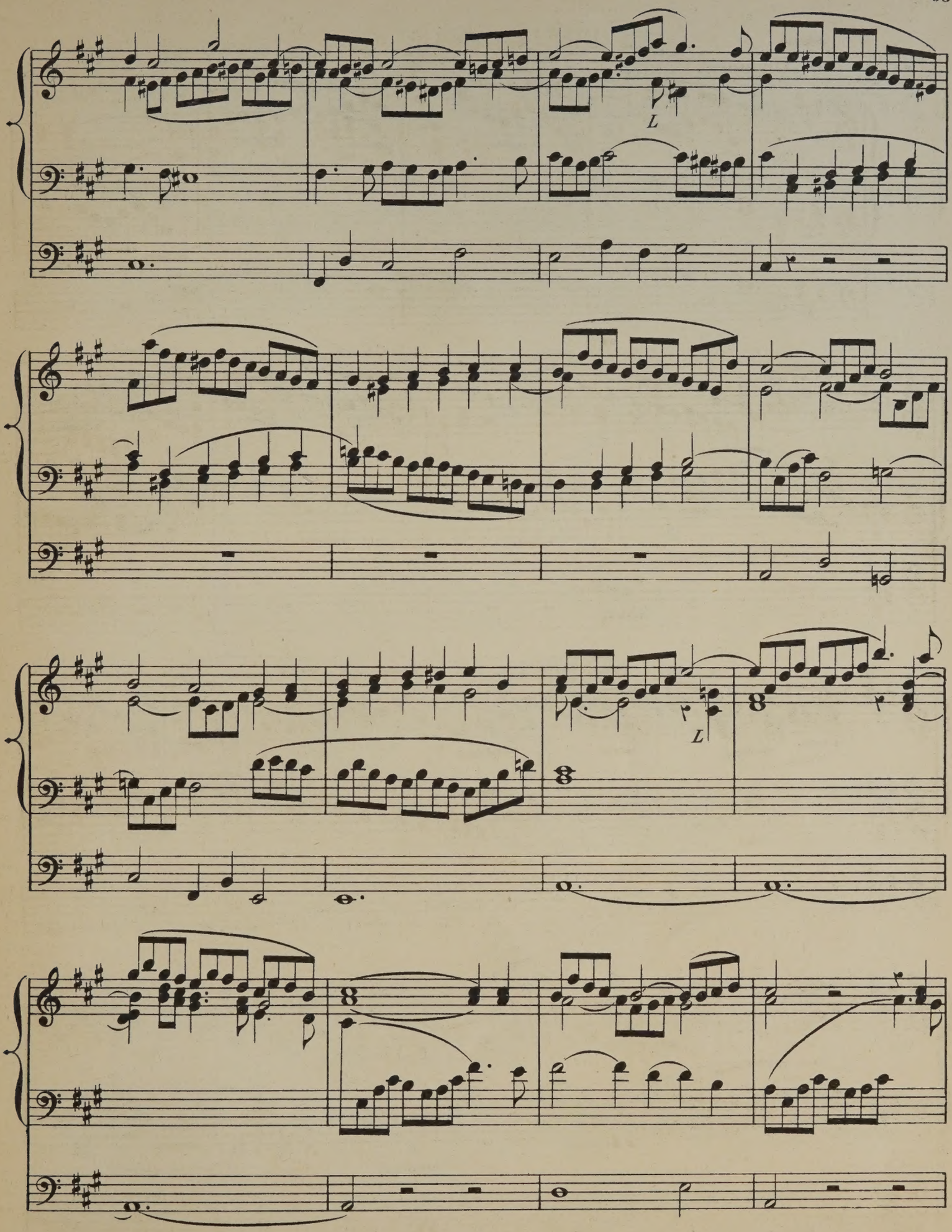

ritard.
p
ritard.

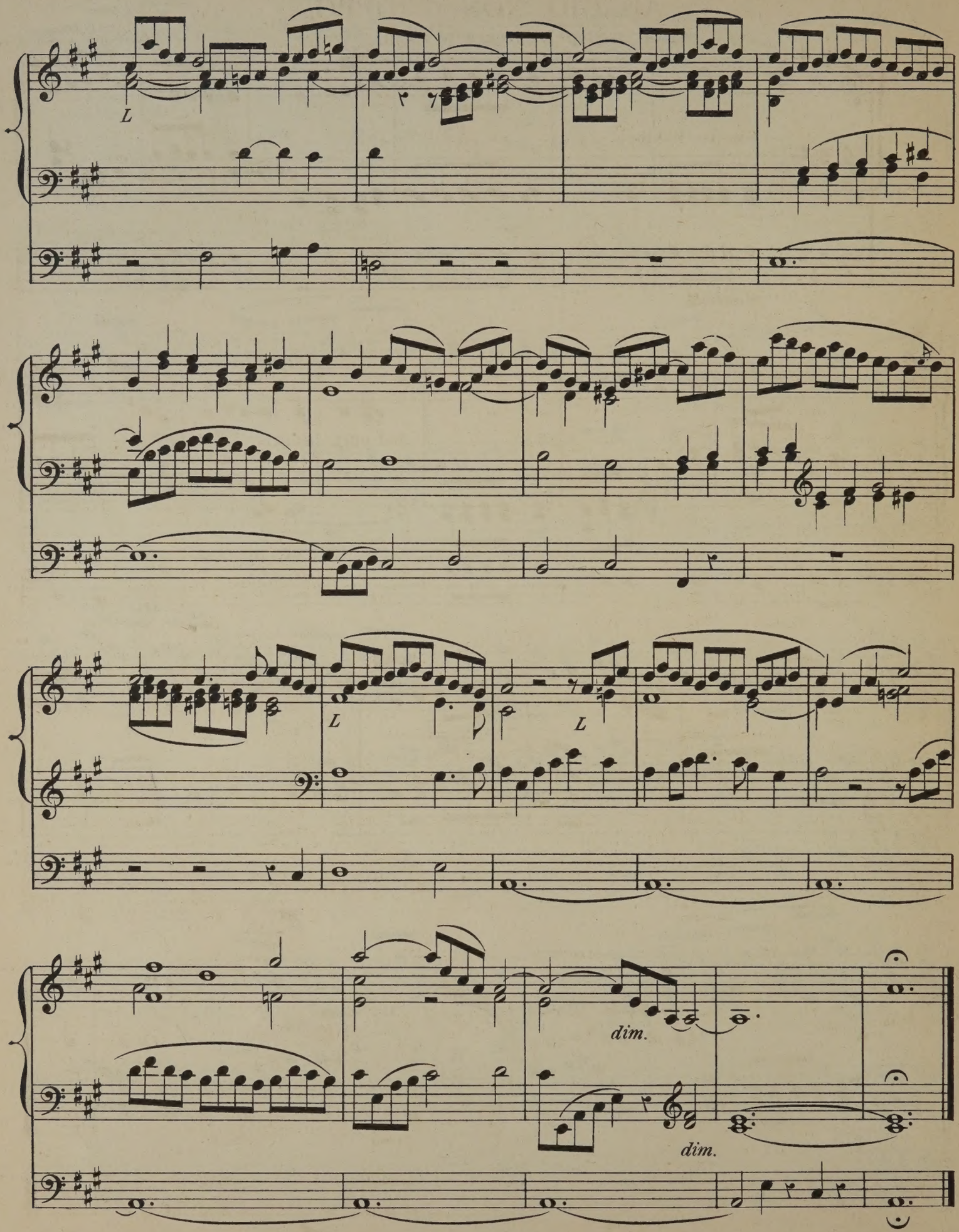
PRELUDE IN A.

Un poco lento.

E. F. RICHTER.

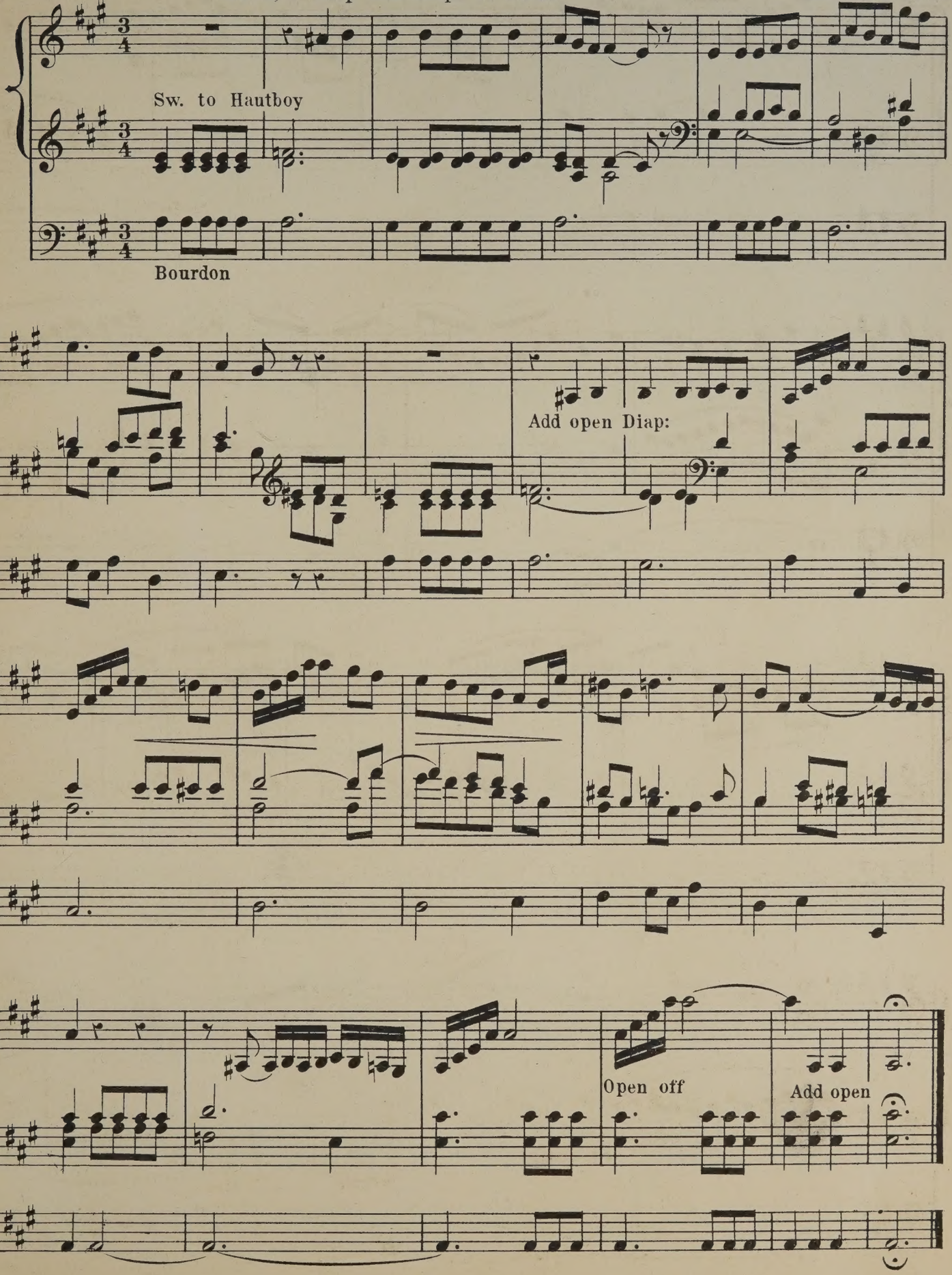



L
L


L
L
L
dim.
dim.

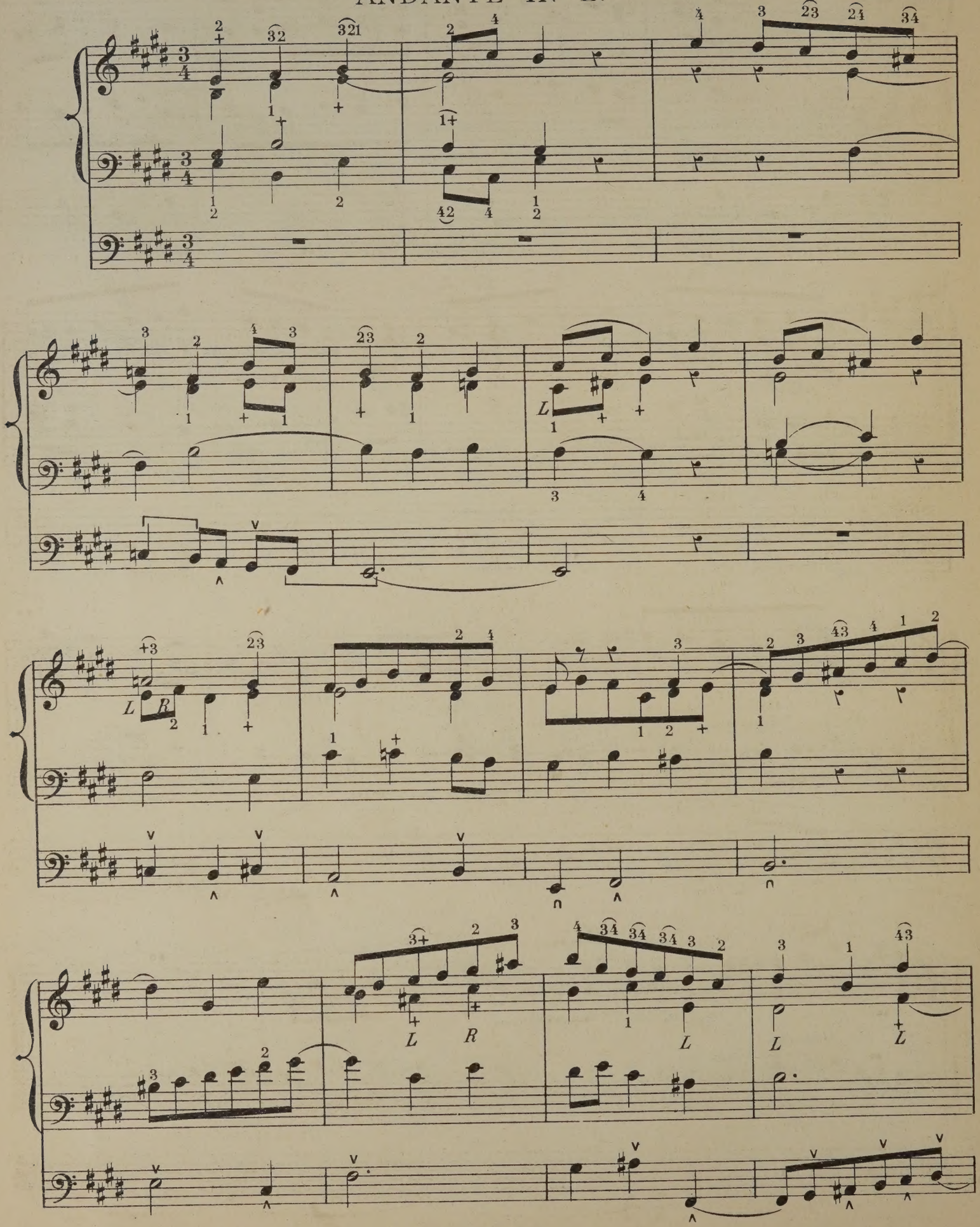
ADAGIO NON TROPPO.

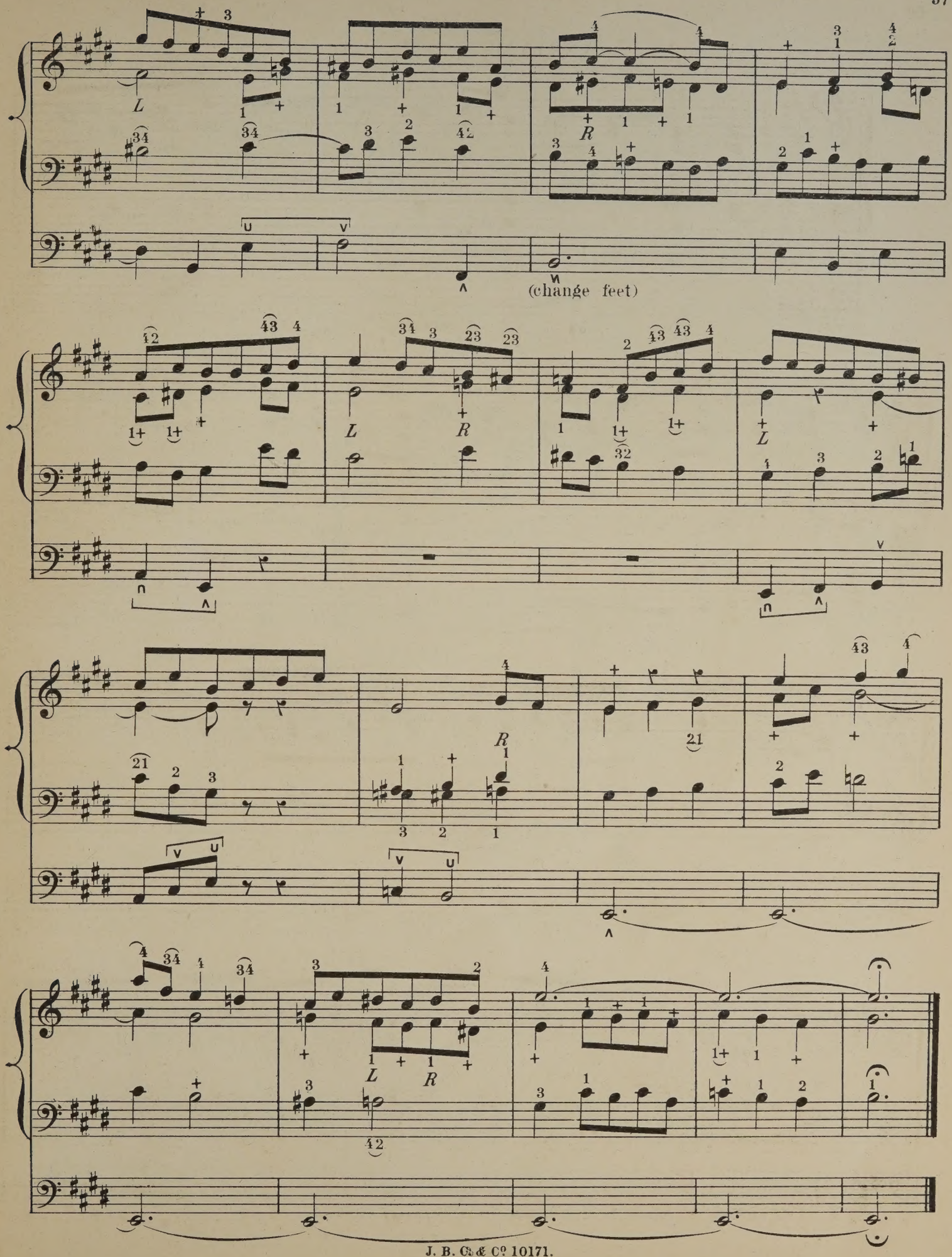
Great, _ Stop Dia: coupd to Swell. MENDELSSOHN.



ANDANTE IN E.

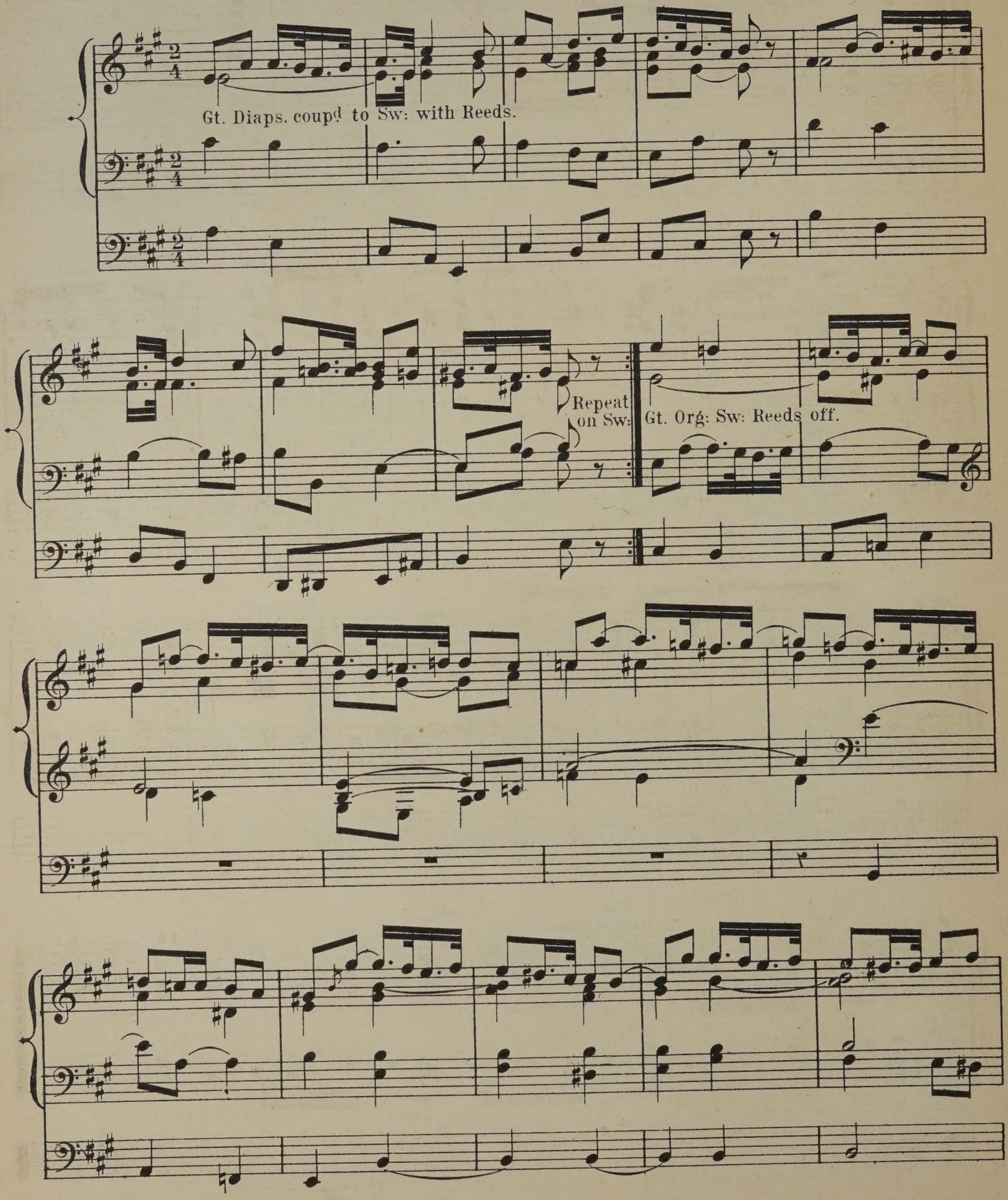
A. HESSE.

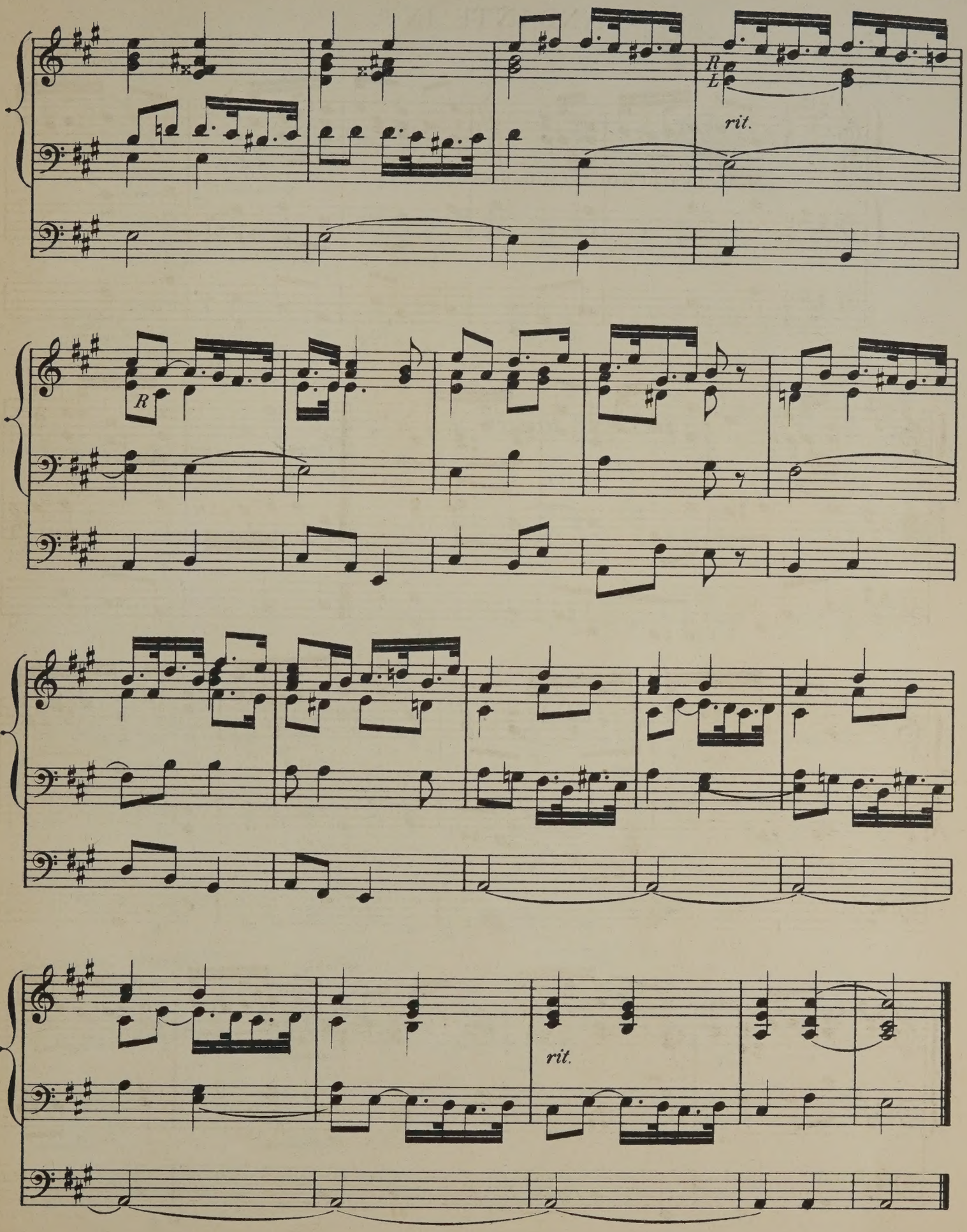



L
R
(change feet)

ANDANTE IN A.

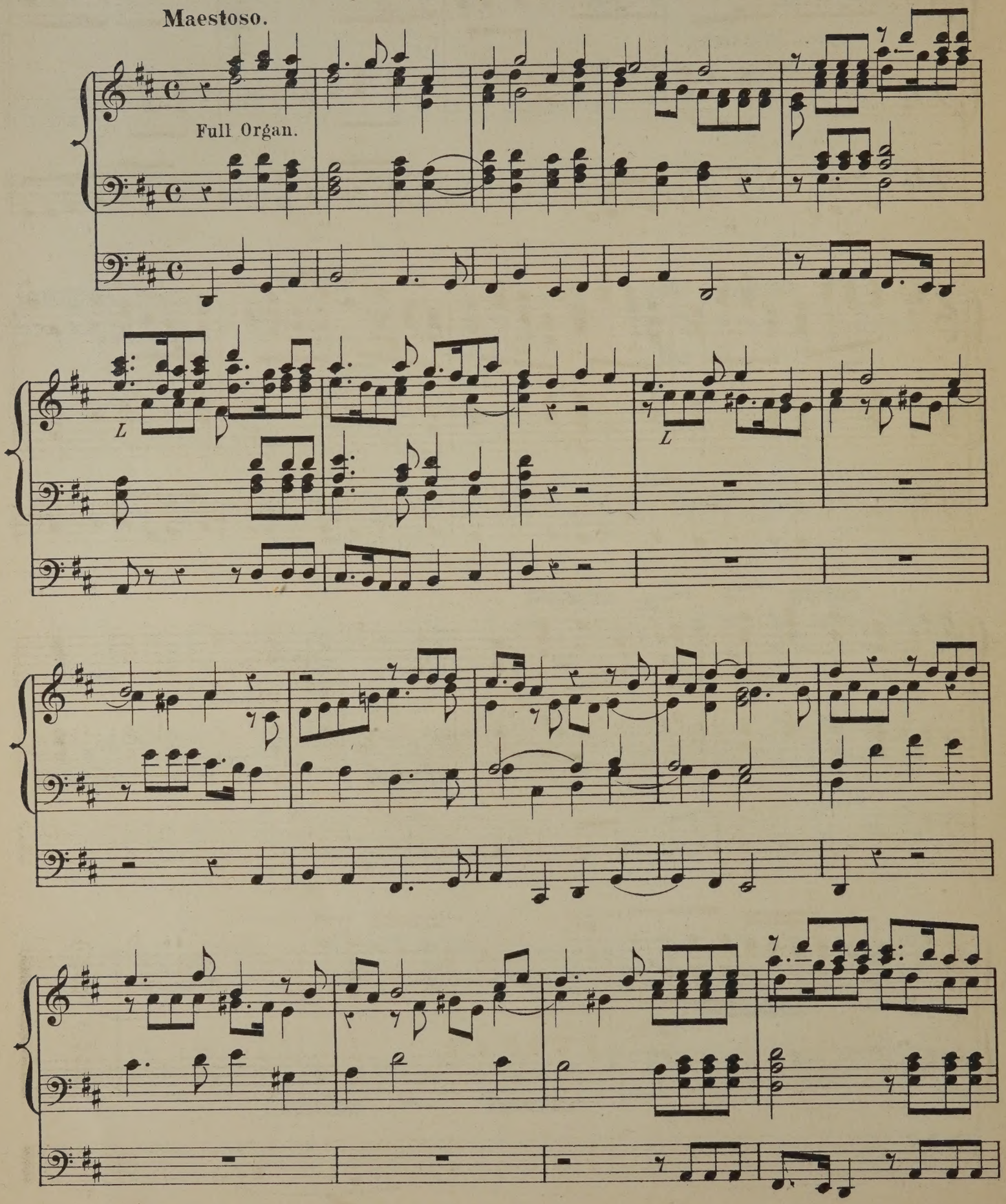
PACHALY.

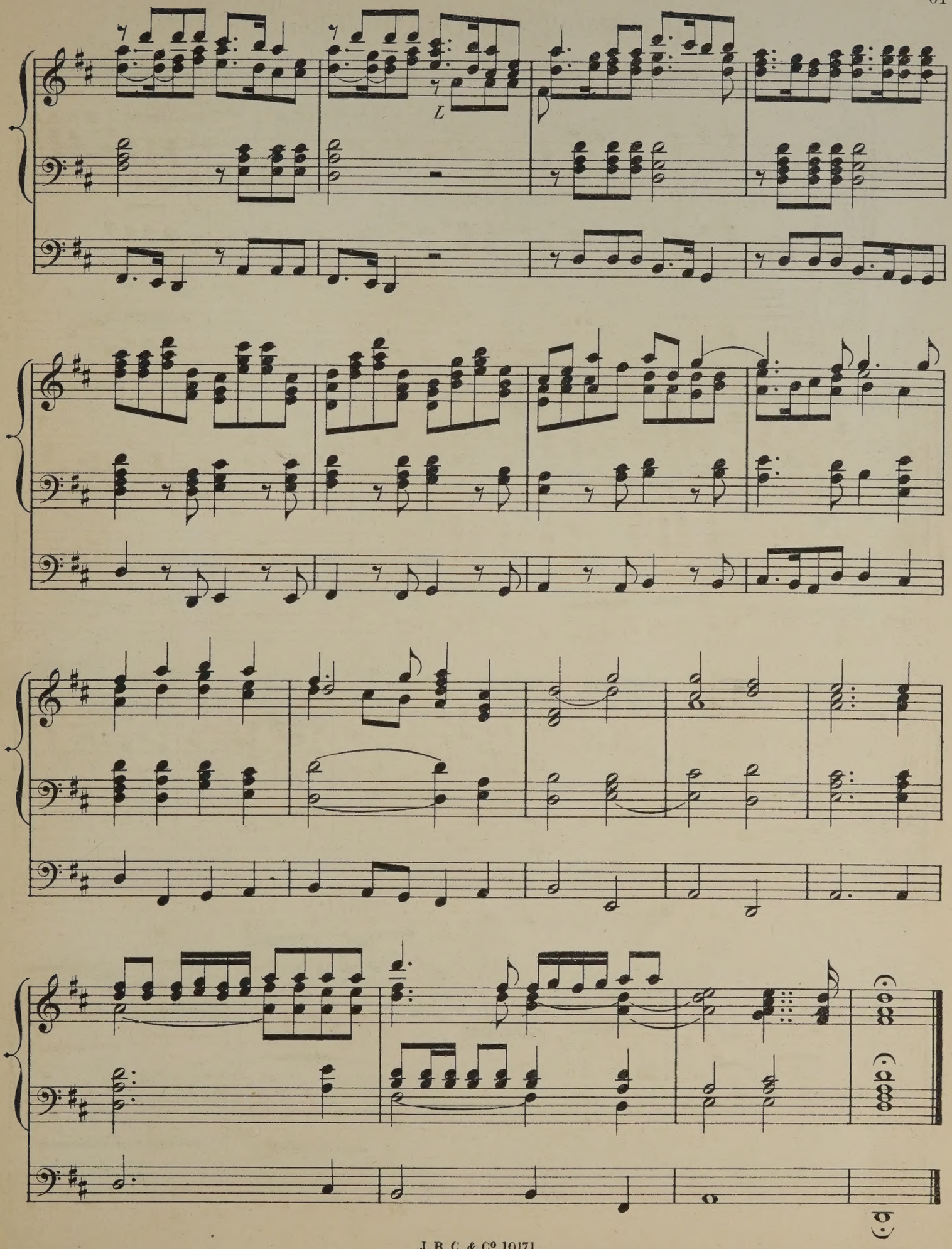



R
L
rit.
R
rit.

"THE GREAT JEHOVAH." (Chorus.)

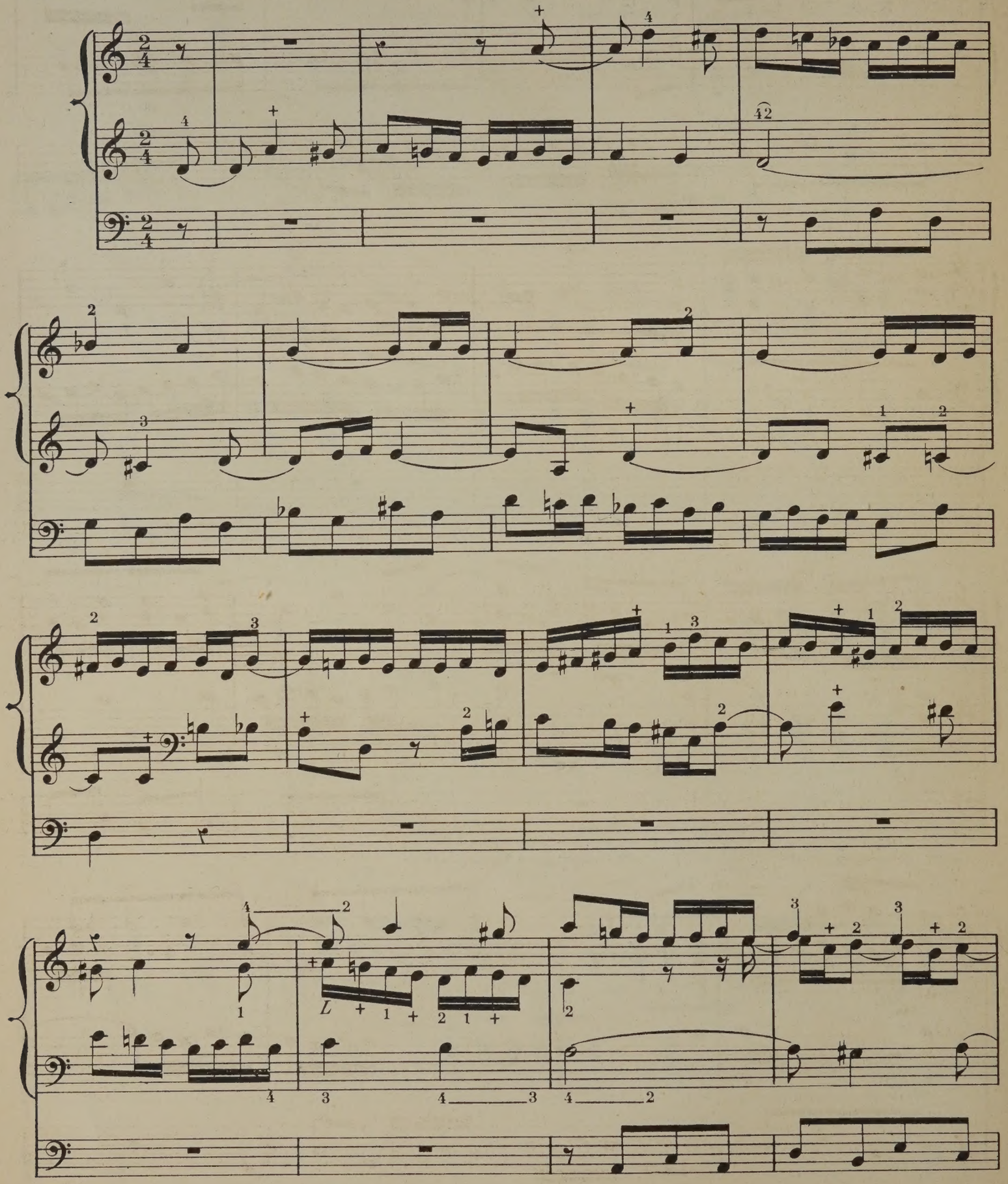
HANDEL.

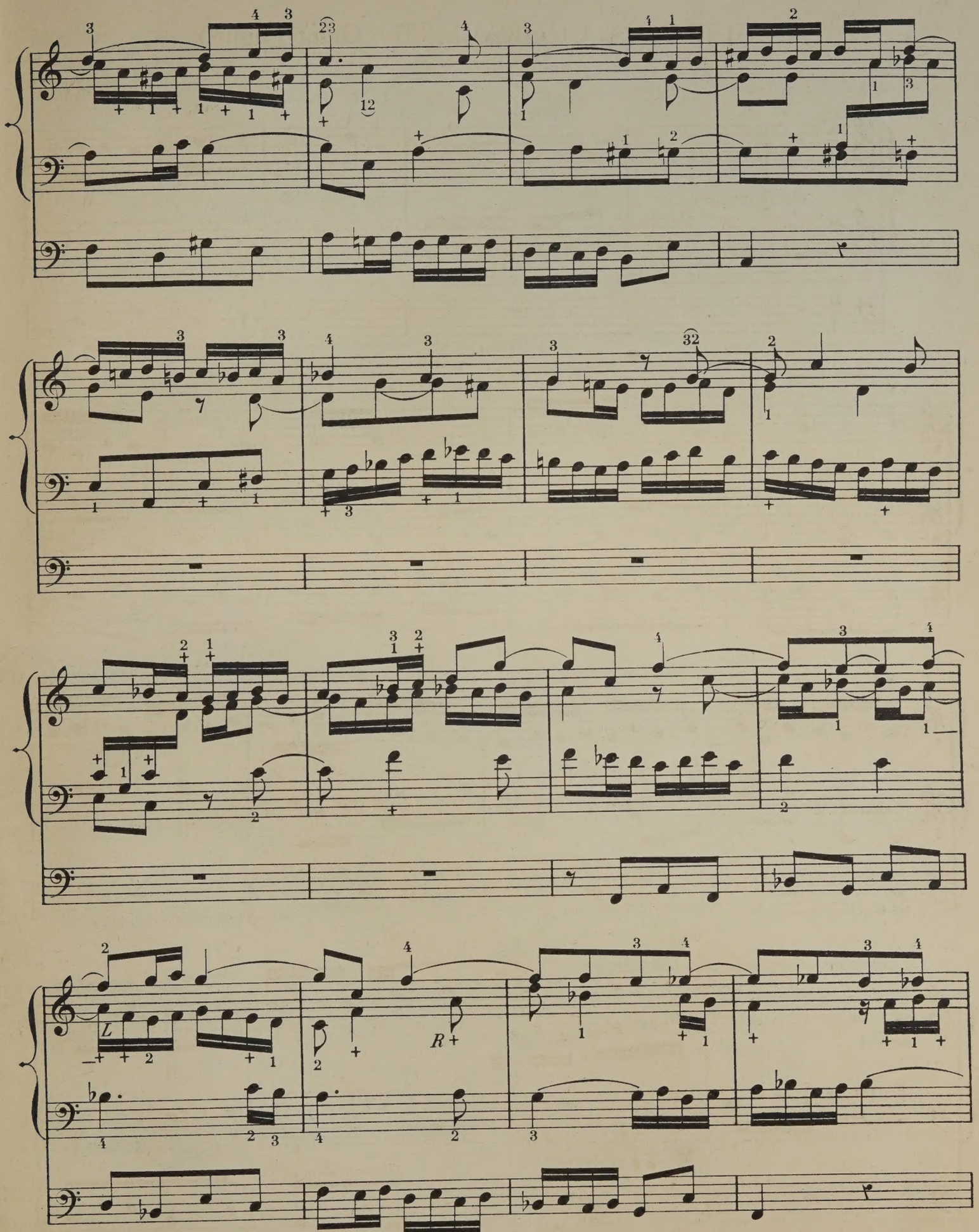


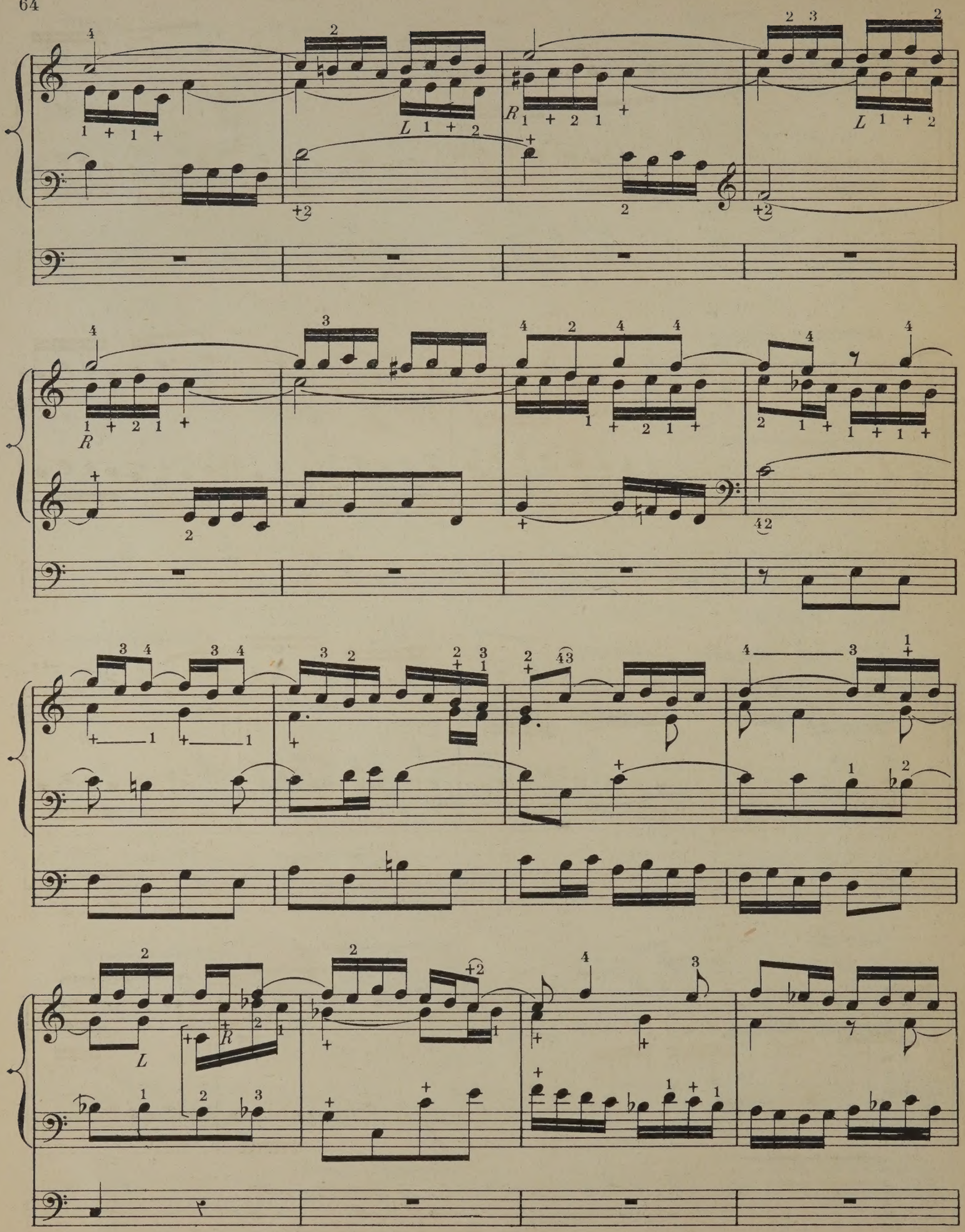


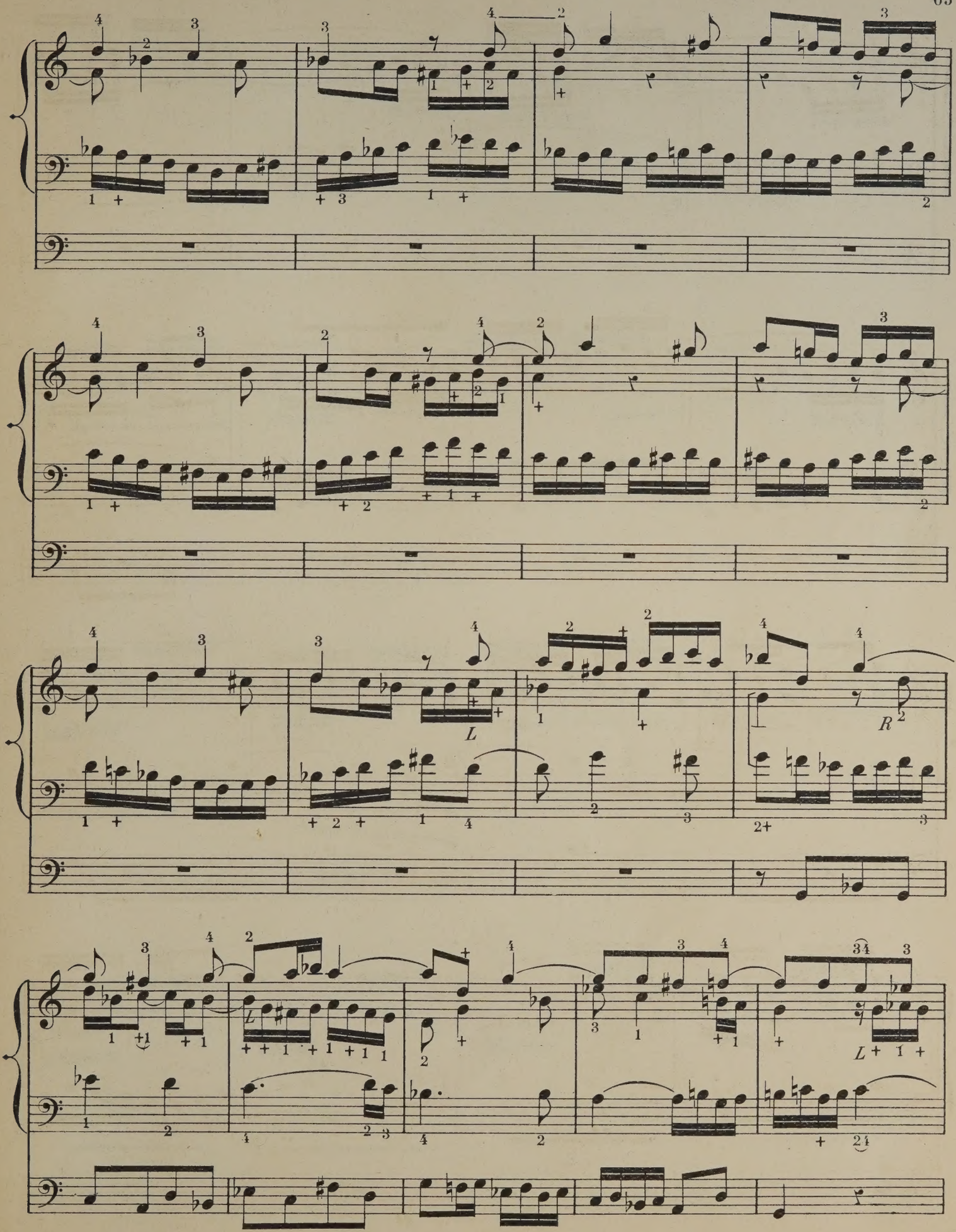
FUGUE ON A CHORALE. (The Giant Fugue.)

J. S. BACH.





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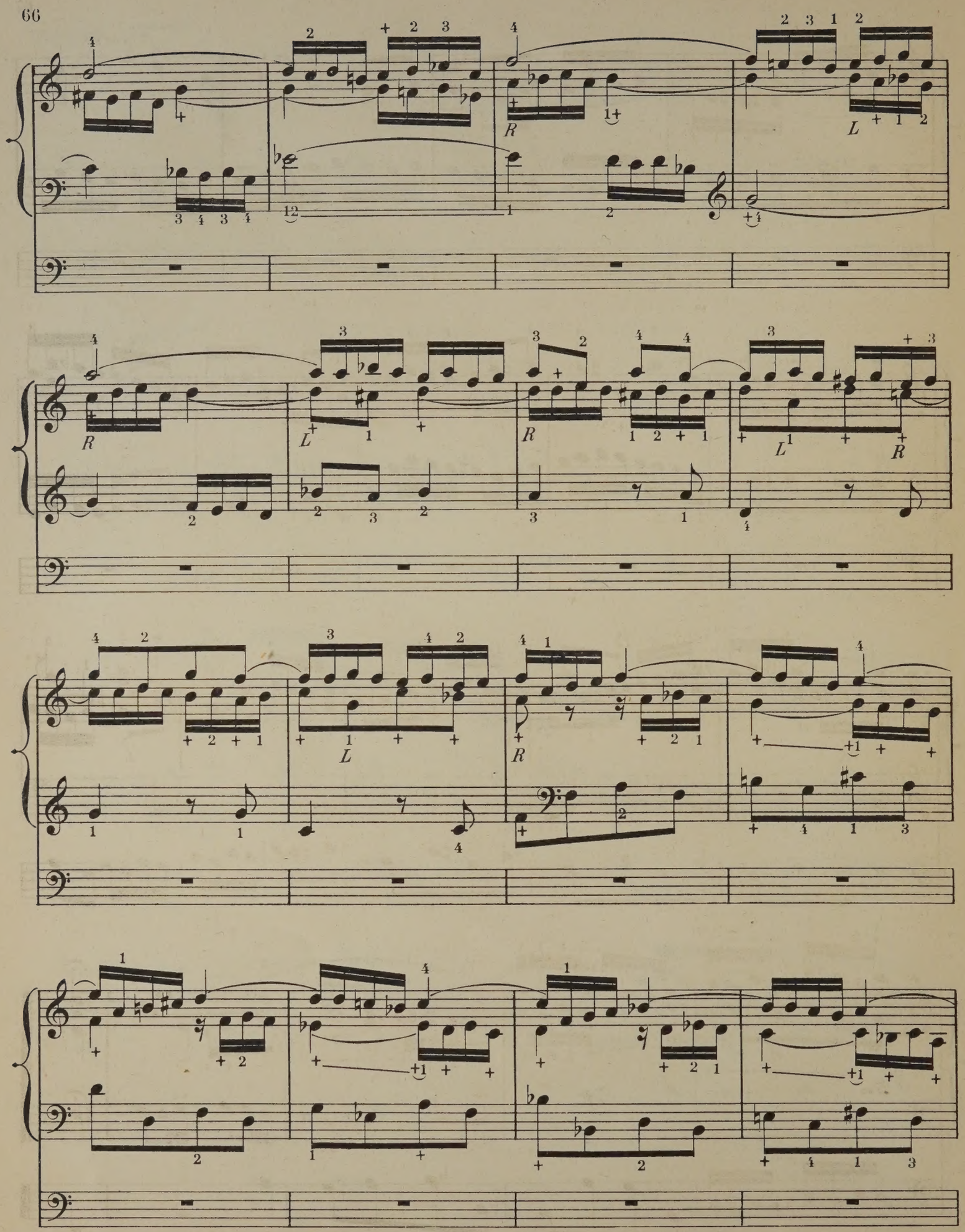

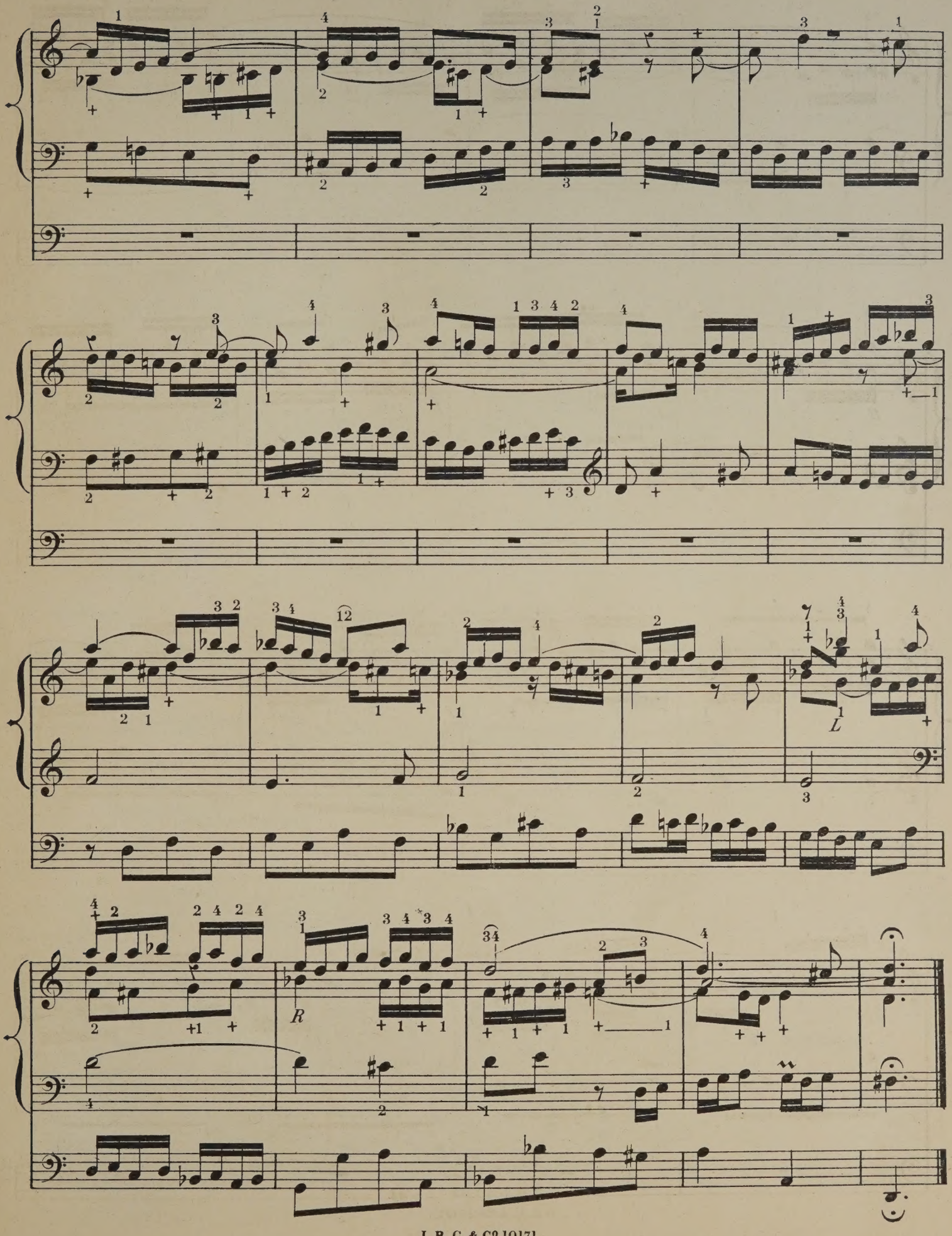
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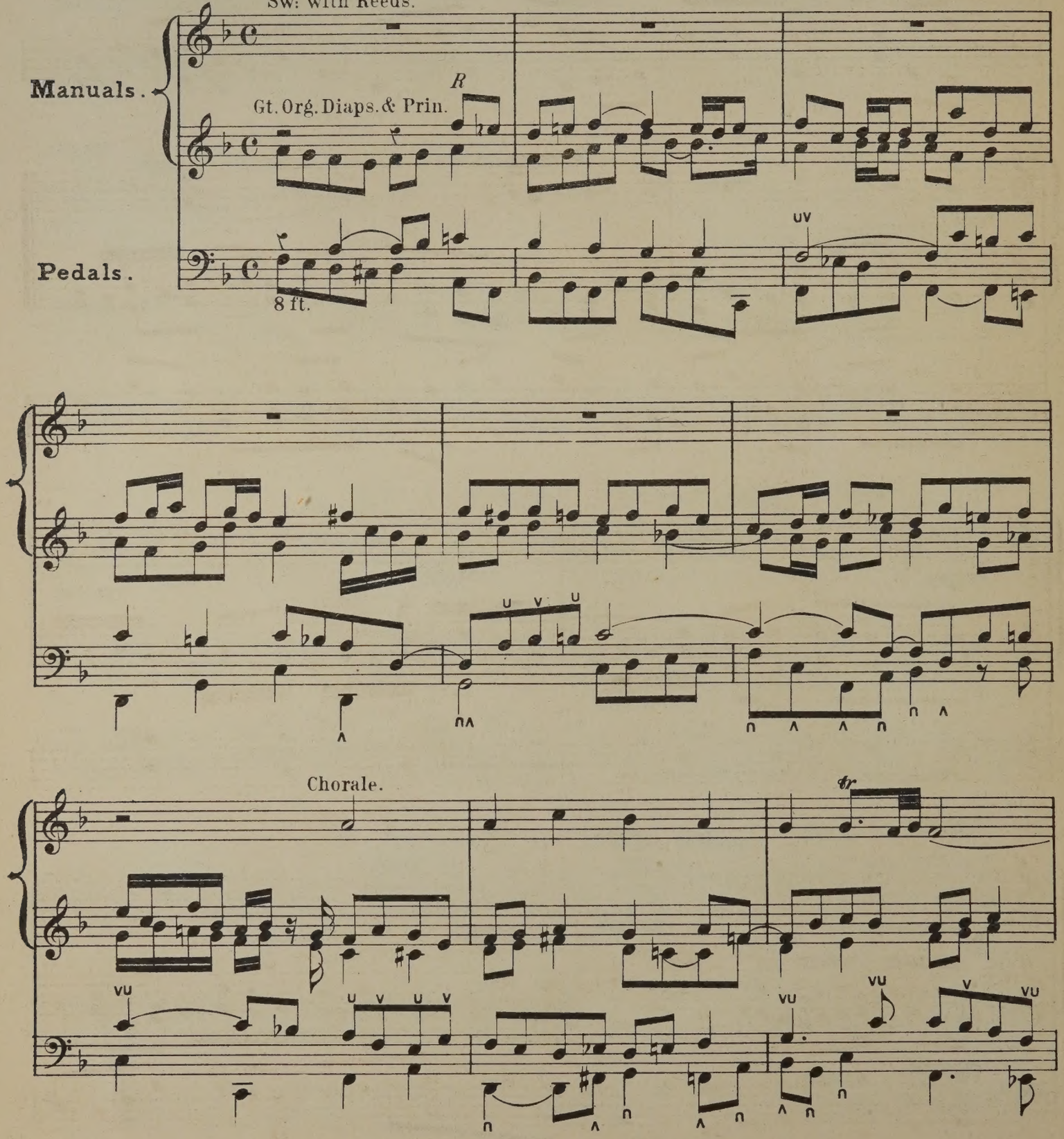
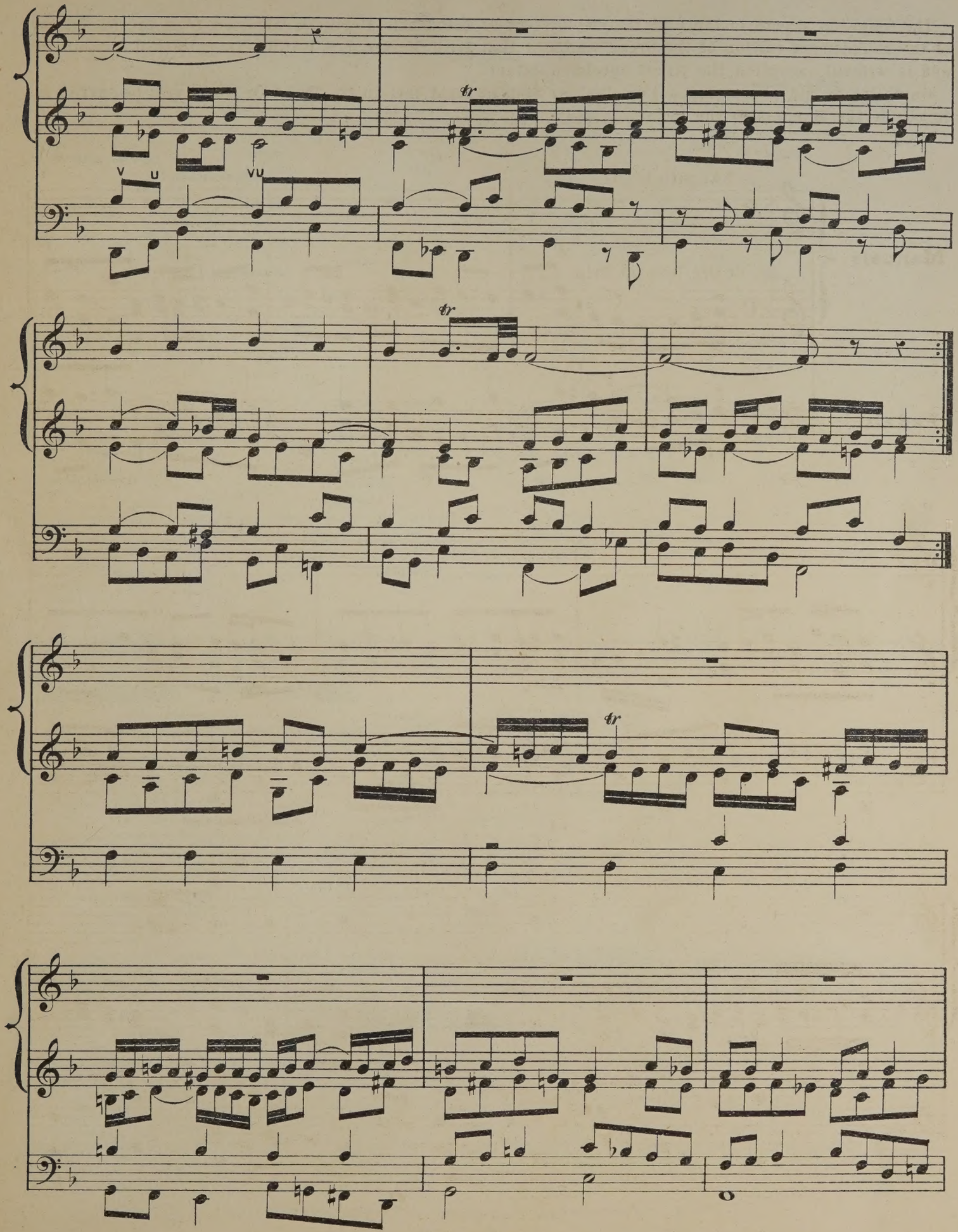
EXERCISE WITH DOUBLE PEDAL PART.

The following superb instance of the employment of the double Pedal, is extracted from the 7th Volume of the magnificent edition of the Organ works of that great Master J. S. BACH, (as published at Leipsic) and is without exception the finest specimen extant.

On C Organs not possessing a Principal, or Stop of eight feet in the Pedal Organ, it will be sufficient to couple the Manuals to the Pedals.

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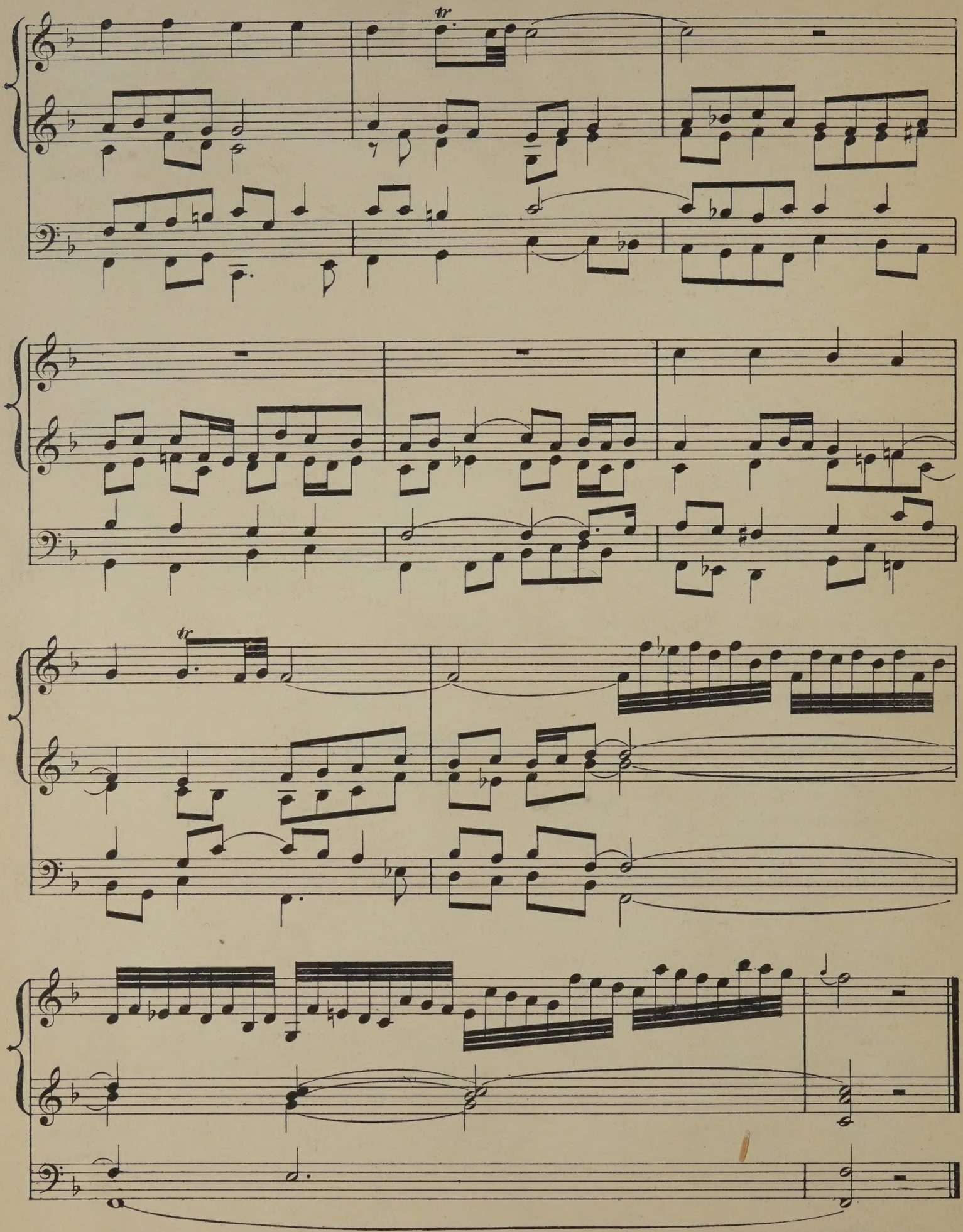

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